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# LFCA '99 Draws More Than 400 to L.A.

More than 400 people attended the 1999 annual conference of the **Large Format Cinema Association** in Los Angeles, May 19-21. The meeting, held at the **California Science Center** and the Academy of Television Arts and Sciences, included screenings of seven new LF films, three of them in 8/70.

Industry pioneers **Lester Novros** and **Noel Archambault** were honored, and noted attractions consultant **Harrison Price** delivered a fact-filled keynote speech on the state of the LF business.

Technical sessions and panel discussions examined the industry present and future, and its past was represented by a screening of the 1985 classic, ***Chronos***. The meeting closed with a 70mm screening of David Lean's *Lawrence of Arabia* at the Egyptian Theater, a recently restored 1920s movie palace.

Seven new films were shown during the meeting. They were:

- ***Encounter in the Third Dimension*** (prod. nWave, dist. nWave, Iwerks)
- ***Extreme*** (prod. Extreme, dist. Imax)
- ***Island of the Sharks*** (prod. Nova, dist. Imax)
- ***Mysteries of Egypt*** (prod. National Geographic/Destination Cinema, dist. Destination Cinema)
- ***Olympic Glory*** (prod., dist. MegaSystems)
- ***Wildfire: Feel the Heat*** (prod. Discovery, dist. Primesco)
- ***Wolves*** (prod. National Wildlife Federation, dist. Primesco)

Two short LF films were also shown during the conference, the Oscar-nominated ***More*** by Mark Osborne, and ***Patrouille de France***, a dynamic, six-minute ride with the French national jet aerobatic team, produced by **Dominique Rigaud** and distributed by **Destination Cinema, Inc**. Two other shorts that had been scheduled – ***Memories of a Journey in Egypt*** by **Emmanuelle Michaux** and ***East End*** by **Catherine Shaw** – were not ready in time for the meeting.

The meeting received extensive press coverage. Representatives of trade publications – *Variety, The Hollywood Reporter, Box Office, Film Journal International*, and half a dozen others – attended. *Hollywood Reporter* and *Film Journal International* ran special LF sections in their issues concurrent with the meeting, the latter including an article reprinted from *MaxImage!*'s *1998 Large Format Bookings Yearbook*

Some of the conference sessions not described below will be covered in next month's issue of *MaxImage!*

### Wednesday, May 19

Delegates arriving at the California Science Center were puzzled to see picket lines, protesters, and TV trucks outside the facility. However, the LFCA was not under siege; the demonstration was in opposition to California governor Gray Davis' hosting of Mexican president Ernesto Zedillo at the museum earlier in the day. The first session was delayed slightly

*(see **LFCA** on page 6)*

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**Premiering this month:**

## The Old Man and the Sea

(*See page 3.*)

## Gold Fever

The "eternal element" has fascinated and obsessed humans for millennia, and is now explored on the giant screen in ***Gold Fever***, a new LF film directed by **David Lickley**, produced by **Douglas Macfarlane**, and photographed by **Rene Ohashi**. The script was written by **Stephen Low**.

*Gold Fever* follows a modern-day prospector panning for gold in Canada and recounts the history of the Klondike Gold Rush more than 100 years ago, which brought more than 100,000 people to the region. Far away in India, we see the Golden Temple of the Sikhs at Amritsar, clad in 336 tons (305 metric tons) of glittering gold. Thirty elephants in intricately worked gold headpieces are part of a Hindu festival. In Thailand, a 60-foot (18-meter) gold Buddha towers over worshipers.

Back in North America, modern mining techniques use high explosives to dislodge hundreds of thousands of tons of ore in an open pit mine. A mile underground, miners use powerful machines to grind away the rock face for the tiny traces of metal that will be extracted from the ore. In the Canadian Mint, viewers see the final result: shining bars of gold bullion.

*Gold Fever* was developed by **Science North** in Sudbury, ON, Canada, where it will premiere on June 19. Its US$4 million budget was funded by Science North and five mining companies, and it is being distributed by **SK Films**, the LF distribution arm of Toronto's **Shaftesbury Films**.

*(See **PREMIERING** on page 3)*

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MaxImage!

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I think it would be fun to run a newspaper.

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# Shindler's Site

*by Marty Shindler*

## Your Audience Is Listening

Although the image is *always* the star in an LF film, sound plays an important co-starring role, not a supporting role, as some may believe. After all, to use Mr. Lucas' expression, the audience is listening.

Not long ago, Hollywood's "event" films were usually presented in selected theaters in 70mm. One main reason: the larger film stock allowed for six-track stereo sound, enhancing the experience and boosting the box office. Even with films originated on 35mm stock, and thus lacking the superior image quality of a 65mm neg, most audiences could tell the difference in sound quality. LF producers and directors have always known that sound makes a difference in the overall enjoyment of a film.

Today, most multiplex theaters have digital sound, and few if any conventional films are released in 70mm. Not only is great sound available at the neighborhood theater, home theaters systems with surround sound are becoming common. These facts, and the imminent deployment of digital TV, mean that LF producers will need to become more creative in order to remain competitive.

The purely commercial fare on the horizon will demand new sound techniques. Capturing sound for LF dramas will be a challenge, since the giant cameras are typically too noisy to permit sync recording on set. Sound will have to be created, and not just your standard foley stuff. I expect that a whole new level of innovation will be needed, leading LF directors to borrow techniques from the conventional film business.

To get a perspective on the process of mixing sound for LF films, I spoke with **Gary Summers** of **Skywalker Sound**. Summers has worked on at least 26 LF films, which may be a record. Among them are ***Olympic Glory***, ***Mysteries of Egypt***, ***Special Effects***, and ***Grand Canyon***. He also happens to have won a few Oscars® (*see page 3*).

Summers says he approaches 35mm and LF from basically the same creative point of view: it's a matter of bringing entertainment to the audience. He starts all LF work with a lot of planning. A solid understanding of the scale and grandeur of the picture is vital.

His advice to LF filmmakers is to not overdo the amount of narration and to do a temporary mix, including score and narration, in advance. This will help the entire creative process and in the end make for a more economical sound budget.

Summers applauds the mainstream filmmakers, such as **Frank Marshall**, who are making the transition to the giant screen. He says that Marshall's contribution to the soundtrack of *Olympic Glory* was significant.

**John Miceli**, co-president of **Soundelux Showorks**, based in Orlando, FL, specializes in creative and technical audiovisual services for theme parks and special venues. The company's credits include ***Flyers***, ***Rainbow War***, ***Speed***, and ***To Be an Astronaut***. Miceli believes that in the future conventional cinema will take advantage of the incredible advances that have been developed for special venue presentations. He expects the cinema experience to change in ways never before imagined – large screen, staging, editing style.

According to Miceli, LF, and especially 3D, require a mixing style distinct from conventional features. "Sound has a much larger 'depth of field' in the 3-D environment and detailed nuances are very prominent once you put on the glasses. This is why we have made it a habit to always mix in the actual venue where the project will be viewed."

**Mike McDonough**'s LF credits include *Olympic Glory*, ***Amazon***, and ***Special Effects***. He also worked on the last two Star Trek features. He recalls *Special Effects* as one of the highlights of his career. The challenge wasn't just re-creating the sounds of the films featured in the movie, but working for director **Ben Burtt**, an Oscar-winning sound designer. It must be tough working for someone who may know your job better than you do.

McDonough's latest challenge was the sound design of ***Island of the Sharks***. While feature films usually have a few scenes shot without sound (MOS in the jargon), most of *IOTS*' underwater scenes were MOS. This forced McDonough to create an entire world of sound from scratch.

Mike's approach was a combination of dry and wet foley. For example, when the giant manta ray moves, it's virtually silent. Mike added a subtle "whoosh" that fills an otherwise noticeable silence. To recreate the sounds of the sharks, foley artists used props to create low-frequency sounds that convey the animal's size. Wet sounds were recorded using a leather glove over an underwater microphone, to attenuate the high frequencies.

*IOTS* director **Howard Hall** says it is easy to underestimate the cavernous size of LF theaters when planning a film's soundtrack. He is pleased with McDonough's finished product.

In the end, movies are a fantasy world, bringing the audience to places they have never been. Sound is a medium of imagination that can make or break the pictures on screen. Remember, your audience is listening!

*Marty Shindler is a management consultant who provides a business perspective to creative and technology companies. Marty may be reached at shindler@aol.com.*

## CORRECTIONS

In last month's article on Imax Days, we reported that Imax Corporation co-CEO Richard Gelfond had told attendees that he would personally help resolve issues surrounding lease terms for *Fantasia 2000*. In fact, co-CEO Bradley Wechsler made the comment in question.

# Iwerks Launches New Brand: Extreme Screen

In May, **Iwerks Entertainment** announced a major promotional effort that includes a new brand name for its LF theaters, a new corporate tagline, and other elements intended to raise consumer awareness of the company's products. The campaign was unveiled at a meeting of theater affiliates held at Iwerks' Burbank offices the day before the LFCA conference. (*MaxImage!* was invited to this meeting, in contrast to **Imax Corporation**'s recent Imax Days, which was closed to the press.)

The centerpiece of the program is the new theater brand, "Iwerks Extreme Screen," which will be applied to both 8/70 and 15/70 theaters. The campaign features the tagline, "Far too big for the average show." Four theaters set to open in the next 12 months will use the brand: the 8/70 theater at **COSI Columbus**; the **Science City** 15/70 in Kansas City; the **National Amusements** 8/70 3D in Buenos Aires; and the 8/70 **Warner Village Cinema** near Liverpool, England.

The company claims that existing theaters will be encouraged to use the new brand, but did not cite any that had definitely agreed to be renamed. (For example, the Iwerks 1570 dome theaters in Orlando and Indianapolis are currently known as CineDomes, while the Ontario, CA, Iwerks 15/70 3D theater holds the trademark on the name Ultrascreen.)

Participating theaters will receive marketing kits containing artwork, promotional plans, and direct mail pieces, and will have access to new and updated materials via the World Wide Web. Attendees at the May 18 meeting were shown storyboards for three television spots being developed to promote the brand.

The campaign was announced with ads in film trade publications that also used the company's new corporate tagline, "Moving Entertainment."

*( from **PREMIERING** on page 1)*

### The Old Man and the Sea

Ernest Hemingway's life and classic story come alive in this unique mix of live action documentary and animated storytelling. The live-action portion, *Hemingway: A Portrait*, examines the life and character of the writer through visits to his boyhood home in Michigan; the WWI battlefields of Italy, where he was an ambulance driver; Pamplona, Spain, whose annual "running of the bulls" he made world famous; and Key West, Florida, which inspired his last great story, *The Old Man and the Sea*.

The story is then told through the oil-painted animation of Russian artist **Alexander Petrov**. The classic tale of an old man's struggle against the elements of nature is depicted in Petrov's original art work. Twenty-nine thousand paintings were required for the twenty-minute sequence, each painstakingly painted by hand on sheets of glass over the course of two and a half years.

*The Old Man and the Sea* is presented by **Productions Pascal Blais, Imagica Corp, NHK Enterprises 21, Dentsu Tec**, and **Panorama Animation Film Studio**, and distributed by **Ogden Entertainment**. The live action portion was directed by **Eric Canuel** and the animation was directed by Petrov. Producers were **Bernard Lajoie** and **Tatsuo Shimamura**; executive producers were **Jean-Yves Martel** and **Shizuo Ohashi**.

It premieres at a Royal Command Performance at the **British Film Institute IMAX Theater** in London on June 19.

## More LF Oscar Winners

Since publishing the list of people involved in LF production who have won or been nominated for Oscars® (*MaxImage! March 1999*), we have learned that the following people were inadvertently left off the list.

**Special Awards**

| | | |
|---|---|---|
| 1995 | Marty Mueller | Scientific and Engineering Award (camera) |
| 1994 | Mike Boudry | Scientific and Technical Award (special photographic) |

**Nominations to people in the LF industry for non-LF films**

(Titles in **bold** are winners)

| | | | |
|---|---|---|---|
| 1998 | ***Saving Private Ryan*** | Gary Summers | Sound |
| 1997 | ***Titanic*** | Gary Summers | Sound |
| 1993 | ***Jurassic Park*** | Gary Summers | Sound |
| 1991 | ***Terminator 2*** | Gary Summers | Sound |
| 1991 | *Backdraft* | Gary Summers | Sound |
| 1989 | *Indiana Jones and the Last Crusade* | Gary Summers | Sound |
| 1983 | *Return of the Jedi* | Gary Summers | Sound |

# THE BIZ

## FILM STOCK

### Imax Q1 earnings down 52%

**Imax Corporation** reported in May that its net earnings for the first quarter of 1999 dropped by 52% from those of the same period last year, US$2.0 million compared to $4.2 million last year. This represents earnings per share of $0.07 in 1999's Q1, compared to $0.14 in the first three months of 1998.

The company had announced earlier in the year that it expected its 1999 earnings to be flat compared to 1998 because of one-time charges made in response to a drop in theater system deliveries and the closing of its Ridefilm subsidiary. (*See MaxImage! March 1999.*)

Systems revenue declined 15% in 1999's Q1 compared to the same period in 1998, but was offset by revenue in the Film and Other categories, which increased 21% and 98% respectively. Film income represented royalties from ***T-Rex: Back to the Cretaceous***, which opened in late 1998. The increase in Other revenue came from the theaters in which the company holds an equity stake, including owned-and-operated theaters in Nyack, NY, and Miami, FL, which opened in September 1998 and January 1999, respectively.

Imax signed 11 theater system contracts with a value of $32.5 million during the first quarter of 1999, increasing its backlog to $192.9 million.

Imax stock, which had rarely risen above $20 in the previous three months, jumped to $22.50 on the trading day following the report, and it remained above $22 for most of the last half of May. Analysts who spoke to *MaxImage!* said they believed the boost was due to the quarter's system signings and expectations of additional theater deals (*see Deals below*).

### Iwerks revenues up, losses down

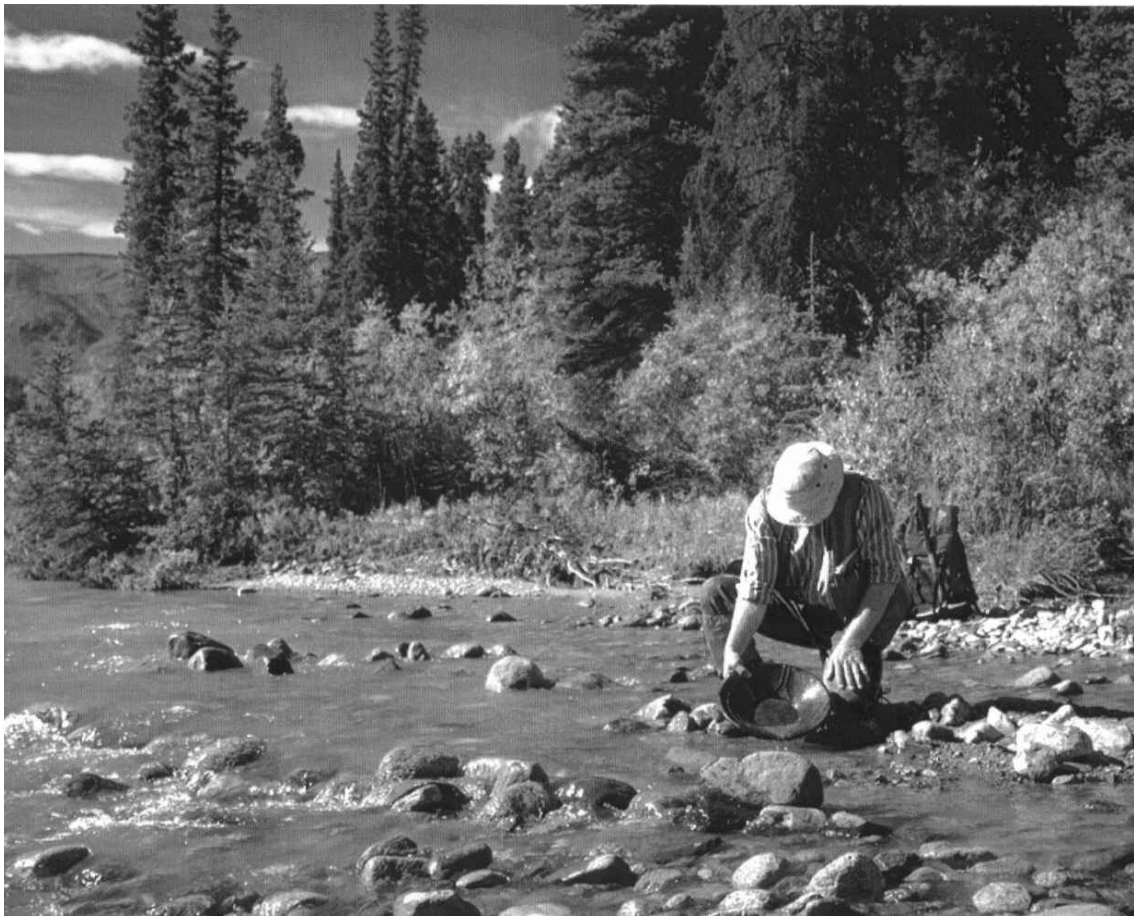
**Iwerks Entertainment** reported a 133% increase in revenues in the third fiscal quarter ending March 31, 1999, compared to the same period in 1998: US$10.4 million vs. $4.5 million. The company's net loss narrowed from $5.1 million (42 cents per share) in Q3 of 1998 to $389,000 (3 cents per share) in the same period this year.

For the nine months ending March 31, 1999, revenues were up to $26.4 million from $18.5 million in the same period last year, a 43% increase. The net loss during the same nine-month period dropped to $2.2 million from $9.1 million in 1998.

## VIRTUAL REALITY

### Cameron to make LF film?

In May, *The Hollywood Reporter* quoted unnamed sources at 20th Century-Fox as saying that *Titanic* director **James Cameron** might direct an LF film to accompany a TV miniseries on Mars that he is producing for Fox TV. The *HR* story by Paula Parisi was light on details of the LF project, other than to say it would be fact-based. **Imax Corporation** declined to comment on the report.



*A modern-day prospector pans for gold in* Gold Fever, *opening this month at Science North. See page 1.*

# THE BIZ

## DEALS

At least one industry insider who spoke to *MaxImage!* was skeptical, doubting that Cameron could make such a film for under US$50 million. Of course, that counts as petty cash for the man whose last film grossed $1.8 billion.

### Fantasia 2000 pitched in Europe

*Reported by Julien Bollée in Paris*

**Lylle Breier**, vice president of special events for **Buena Vista Pictures Distribution**, introduced ***Fantasia 2000*** to European LF theater owners at meetings held in late April in Berlin, Paris, and London. Similar sales meetings were held in several North American theaters in March (*see The Biz, MaxImage! April 1999*).

Calling *F2K* "music you can see," Breier described her company's first venture into LF as "a vital part of Disney's future." After showing 35mm clips from the film, Breier assured exhibitors that each theater that booked the film would receive an individual advertising, promotions, and publicity campaign from the Disney organization.

As in North America, the LF version of *F2K* will run in Europe from Jan. 1 to April 31, 2000. The 35mm version will be released few months later.

*F2K* marketing efforts will appear in Disney Stores, at EuroDisney near Paris, and on the Disney Channel across Europe. The *F2K* trailer will run with Disney's summer animation release, *Tarzan*, opening this month.

### UCI to build 10 IMAX 3D theaters

**United Cinemas International**, Europe's largest conventional exhibitor, has signed a 10-theater deal with Imax Corporation for 15/70 3D screens to be built in the U.K., Europe, Asia, and South America. Included in the agreement are the IMAX theater in Sapporo, Japan, that opened last June, and a previously announced theater in Manchester, England.

The companies did not disclose the specific locations of the theaters, or their expected opening dates.

### Christie places 3 8/70s in Mexico

**Organizacion Ramirez**, the largest exhibitor in Latin America, has agreed to purchase three EPIC electronic 5/70-8/70 projectors from **Christie, Inc.**, for LF houses the chain will open in the Mexican cities of Tampico, Morelia, and Leon in June and July.

Christie will also provide screens, digital audio systems, and other support services for the LF theaters, which will be part of Ramirez' Cinepolis megaplexes.

### Iwerks extends D&B deal

**Iwerks Entertainment** has signed an agreement for five new motion simulators in **Dave & Buster's** restaurant/arcades throughout the U.S., continuing a three-year relationship between the companies. The first of the new installations will be in St. Louis and Atlanta this summer. The deal also includes upgrading several of the six Iwerks TurboRide units already installed at D&B locations to 3D.

Working together, Iwerks and D&B have developed a new compact motion base that can fit in less than 500 square feet of space. Dubbed the "Dave & Buster's II," it is an eight-seat, electrically powered, 3D unit with six degrees of freedom.

Dave & Buster's has 19 locations in the U.S., with 15 more set to open by 2001. There are two D&Bs in the U.K.

### Showscan sells sim in Sydney

**Showscan Entertainment** has closed a deal with **Votraint Entertainment, Pty**, for a US$1.5-million motion simulation attraction to be installed in Sydney's AMP Tower, the tallest building in Australia. The ride will be a film-based, 72-seat theater that will give visitors a "Skytour" of Australia's largest city.

Set to open in December, the simulator will be part of a "fully themed environment" targeted at tourists attending the 2000 Olympics.

## PERSONNEL

### Miron joins Ogden distribution

**Josée Miron** has been appointed film distribution coordinator for **Ogden Entertainment**, in which capacity she will be responsible for marketing materials and print logistics for its first LF feature, ***The Old Man and the Sea***. (*See also page ???*) Miron will work from an office in Montreal. Ogden's **Paul Fraser**, based in New York, will handle sales for the film.

Miron comes to Ogden and the LF industry from Caldwell Partners, a Toronto-based international executive search firm, where she served as project coordinator for five years.

### Fick made COSI theaters director

**Dean K. Fick** has been named theaters director at **COSI Columbus**, where he will be responsible for the Iwerks Extreme Screen 8/70 theater, a Digistar 2 planetarium, and a SimEx cabin simulator in the museum's new facility, set to open in November. Fick starts with COSI on June 1.

For the last seven years Fick has been with Imax subsidiary **Sonics Associates** in Birmingham, AL, where he started as customer support coordinator, most recently serving as the company's Webmaster, among other marketing duties.

Before Sonics, he was Omni systems manager at the **Carnegie Science Center** in Pittsburgh, and prior to that was chief projectionist for seven years at the **Kennedy Space Center**'s two IMAX theaters. Fick started in the LF world as an IMAX projectionist at **Cedar Point Amusement Park** in Sandusky, OH, in 1984.

# More than 400 Attend LFCA 1999

*(from **LFCA** on page 1)*

but the conference was otherwise unperturbed by the protest.

**LF Preservation and Duplication**

The panel discussion was moderated by **Rick Gordon** of **RPG Productions, Inc. Rick Utley**, vice president and COO of **FPC Inc.**, pointed out that Ted Turner's 1986 purchase of MGM's library of films (for US$1.3 billion) made people realize the financial potential of their film assets, and raised awareness of the importance of archival preservation. Saying that "with good film preservation practices, we don't have to worry about good film restoration later on," Utley outlined the steps that must be taken to store and maintain original and protection picture and sound elements.

**Fred Franszwa** of **Cinesite** ran down the history of the process of preparing prints and protection elements for motion pictures, predicting that ultimately the process will be entirely digital: the edited neg will be scanned, manipulated in the computer, and then recorded out to prints without the need for interpositives or internegatives.

**Richard Smith**, of **Consolidated Film Industries** in Hollywood, detailed the advantages and disadvantages of acetate vs. polyester film stocks, as well as other technical issues related to the preparation of IPs and INs.

**DKP/70MM Inc.**'s **David Keighley** reported that as repository of the original and protection elements for many of the LF films made in the last 30 years, his vault is maintained at 68° F. He added that tests indicate that even the oldest elements in his care have experienced little or no image degradation. The **Imax Corporation** subsidiary will move to a new facility in Santa Monica within the year, with improved and enlarged vaults.

**Kodak Vision Award.**

The first annual Kodak Vision Award was presented posthumously to **Noel Archambault**, the cinematographer and stereographer who died while filming for ***Galapagos: The Enchanted Journey*** last summer. (*See MaxImage! August 1998.*)

Following brief eulogies from Archambault friends and co-workers **Lorne Orleans** and **Andrew Gellis** (both of Imax Corporation) and an especially moving tribute by director **Stephen Low**, **Eastman Kodak**'s **Tim Knapp** and **Brian Spruill** presented the award to Archambault's father, **Richard Archambault**. Also present for the ceremony was Archambault's fiancée, **Cara Burres**.

*Harrison Price*

A brief 15/70 film tribute to the late cinematographer, prepared by Imax, was run, showing scenes from some of the films on which Archambault worked.

## Thursday, May 20

**LFCA General Meeting**

Nominations were taken to fill seven openings on the 21-person board of directors of the LFCA. The nominees are listed below; candidates elected in the subsequent vote are underlined.

Therese Andrade, Imax Corporation
Steve Bishop, Kirby Science Discovery Center
Joseph DeAmicis, California Science Center
Michele Fraser, Xaos Inc.
Andrew Gellis, Imax Corporation
Rick Gordon, RPG Productions, Inc.
Philip Groce, MegaSystems, Inc.
Elizabeth Hoyos, Maloka Interactive and Science Center
Mick Kaczorowski, Discovery Channel Pictures
David Keighley, DKP/70MM Inc.
Kim Nelson-Frey, nWave Productions, Inc.
Jack Shishido, Iwerks Entertainment
Jeff Simon, Super 70 Entertainment, Inc.
Jeremy Welman, MegaSystems, Inc.

During the New Business portion of the agenda, *MaxImage!* editor **James Hyder** and columnist **Marty Shindler** called on the LFCA to conduct or support a survey of industry performance of the type described in Shindler's January 1999 column, "Shared Knowledge." Hyder suggested that if such a study were not commissioned and funded by directly LFCA and/or the **Giant Screen Theater Association**, an independent research organization or consultant might find it profitable to do so, selling the resulting report to interested parties.

**Price Keynote**

Over lunch in the CSC's Loker Conference Center, Harrison "Buzz" Price delivered an optimistic look at the LF industry, using a myriad of facts and figures (including some provided by *MaxImage!*) to demonstrate the continued growth potential of giant-screen entertainment. Price is a well-respected economic consultant to the location-based-entertainment industry who advised on the Grand Canyon IMAX theater (now the **National Geographic Theater, Grand Canyon**), the **Sony Metreon** complex in San Francisco, and to many other high-profile projects. Among the high points of his talk:

- Theater growth rate is high;

# Annual Conference in Los Angeles

- Many more opportunities exist for LF theaters in non-profit settings such as zoos and aquaria;
- Theme parks remain a viable market for LF theaters;
- 8/70 lowers the cost of installing an LF theater.

Price also implicitly supported Hyder and Shindler's call for more information about film and theater performance by pointing to the widespread availability of attendance and revenue data in the theme park and conventional cinema industries, adding, "My experience in many businesses is that secrecy is an overrated strategy."

*Panel Discussion*

### The Business of the Business

**Moderator: Christopher Reyna, Imagica USA; Andrew Gellis, Imax Corporation; Susanne Simpson, Nova Large Format Films; Jeffrey Kirsch, Reuben H. Fleet Space Theater and Science Center; Rob Hummel, Dreamworks SKG; Alec Lorimore, MacGillivray Freeman Films; Adam Moss, Film Finance Corporation.**

*L. to r.: Kodak's Tim Knapp and Brian Spruill, Richard Archambault.*

In a session dedicated to examining the changing business models for LF production and exhibition, Gellis criticized theaters that say they want higher quality films, but balk at paying more for them. He quoted a mythical theater manager as saying, "'Sure, I'll buy your film if you give me a really good deal. Sixty cents a head? Why, I can get *Pelicans and Penguins* for 35 cents!'" Charging theaters with being reactive instead of proactive, Gellis said that in light of the inherent interest in ***Everest*** and ***T-Rex: Back to the Cretaceous*** and their high-profile marketing campaigns, any theaters that didn't succeed with them have only themselves to blame. He added that "we need to be able to make films that have a popular appeal...but we also need theaters to return a fair share of the box office to distributors and filmmakers."

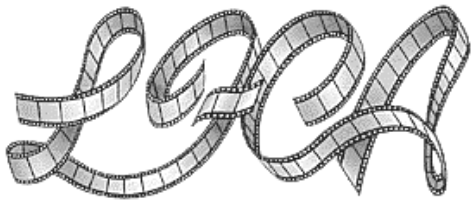
Nova's Simpson described the long-term approach that her organization has had to take in producing LF films, saying that it took five years to fund ***Special Effects***. Although Nova's parent, **WGBH Boston**, has an operating budget of $150 million, Simpson relies on funding from the 15-member **Museum Film Network** and the U.S. **National Science Foundation** for most of Nova's LF films. She says that new sources are being tapped as well, citing the individual investors she is seeking for Nova's next film, ***Endurance***, about Ernest Shackleton's Antarctic expedition, and Web portal **Yahoo!**'s sponsorship of *Island of the Sharks*. An innovative aspect of the latter deal provides that if theaters agree to place a (physical) Yahoo! banner in their building, Yahoo! users in their region will see an on-screen banner ad for that theater's showing of the film when they visit Yahoo!

Rob Hummel of Dreamworks challenged what he called the "myths" of LF composition, and suggested that theatrical films could be reformatted to LF while maintaining the original wider aspect ratios.

Kirsch predicted that despite claims to the contrary from some industry boosters, LF will not replace conventional film formats. He said that he believes that by 2010 electronic cinema will replace film in 35mm theaters, pointing out that a similar conversion is already under way in the world of planetarium programming. With respect to future business models, the Fleet Space Theater has begun experimenting with performance-based lease deals in which a film that draws larger audiences will receive a larger portion of the box office. Kirsch claims that this has been successful with Fleet's booking of *Mysteries of Egypt* and predicts that it would be to the advantage of filmmakers and theaters alike. In response to a comment from Reyna, Kirsch said be believed that 95% of institutional theaters wouldn't book *Fantasi 2000* because of Disney's insistence on taking 100% of the show schedule. He went on to say that the difference between commercial and institutional exhibitors is that the former "are involved only at a skin-deep level" in LF, whereas for the latter it is "their lifeblood" in terms of its effect on their bottom line.

Moss described the business of film completion bonding, saying that it was his job to bring discipline to the production process, to ask tough questions, and generally play devil's advocate: Is the crew large enough to accomplish the stated goals? Is the schedule adquate?

*(see **THEATERS** on page 8)*




*( from **LFCA** on page 7)*

Lorimore recalled that when he started in the LF business in 1982 there were too few theaters for a filmmaker to expect to recoup production costs. Instead, filmmakers had to rely on sponsors to fund films. Today, a "moderately successful film" might be considered to be doing well with 70 bookings, but with shorter bookings, and more films on theater schedules, a distributor can now only expect to take in about $70,000 per theater. Multiplied by 70 theaters, this yields a gross distributor's income of $4.9 million. After about 25% is taken away for distribution expense, a $6 million film still hasn't broken even. His conclusion: films have to get more bookings, or receive a larger portion of the box office.

### Friday, May 21

Friday's activities were held at the Academy of Television Arts and Sciences, where a temporary 8/70 projection system and screen were set up by **MegaSystems, Inc.** This permitted the first industry screening of a film (*Encounter in the Third Dimension*) in 8/70 3D.

*Panel Discussion*

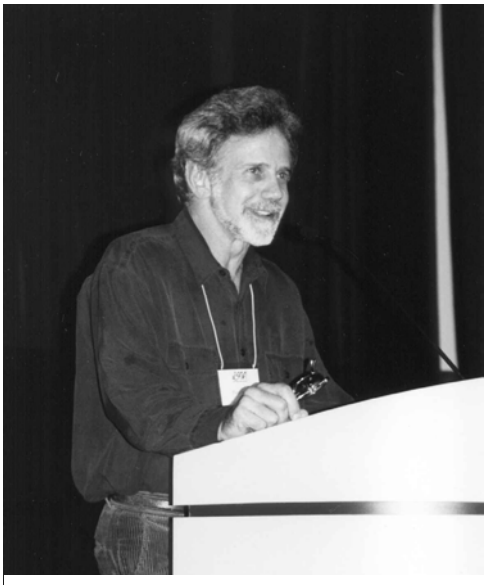
### Institutional/Commercial Theaters

**Moderator: Christopher Palmer, National Wildlife Federation; Ed Capelle, Destination Cinema, Inc.; Charlotte Huggins, nWave Pictures, Inc.; Terrell Falk, Cinemark USA; Joseph DeAmicis, California Science Center; Chuck O'Connor, COSI Columbus.**

Representing a commercial operator that is partly owned by a non-profit entity (**National Geographic**), Capelle contended that the LF industry has shown that educational films can be entertaining, adding that there is a need to maintain product differentiation between giant screen and conventional movies. He said he was skeptical that making Hollywood-style films in LF could be feasible from a financial standpoint.

Huggins expressed her frustration with the perception that LF films must "cross over" and be all things to all people. She said that when she was writing for the television show *Hunter*, she knew the Saturday night audience she was writing for, and what they would expect and accept. She couldn't have made it work simultaneously for a Saturday morning audience of kids or an audience of public television viewers. The lesson she drew from this was that filmmakers have to be true to their vision, and make the best movie they can.

Falk said that the two types of venue were not all that distinct: commercial operators have to provide a service to their customers, and institutional theaters need to make money. However, one area of difference is the relative importance of LF in the overall revenue stream. While challenging the conventional wisdom that multiplexes make all their profit at the concession stand, she pointed out that in comparison to conventional ticket sales, LF is still a relatively small part of most cinema chains' business. But for most museums and other non-profits, she said, the theater is a major income source.



*Paul Novros appeared for his father, Lester.*

CSC's DeAmicis reported that in anticipation of the several new LF theaters that will open in Los Angeles in the next year or two, the museum had surveyed its audience, asking them if they would choose a theater closer to home over CSC. Most said yes. Saying that the science center had a natural bias for educational films, he asked, "What about crossover films, that new product category that can create as much confusion...as a cross-dresser does to his new girlfriend? I think it's educational, but somehow that ensemble is just not working." On the other hand, the survey indicated that visitors would be open to seeing commercial films at the museum. While it might provide additional revenues, DeAmicis said they'd have to be careful to brand commercial films as such to avoid further audience confusion, and probably schedule them only in the evenings.

O'Connor echoed these sentiments as he brought out a chart that plotted a film's suitability to the museum's mission on one axis, and its profitability on the other. Ideally, he said, you want all activities to be highly mission-oriented and highly profitable. In reality, however, strongly mission-related programs are rarely very profitable, and profitable films are usually not heavy on education. He granted that COSI would probably program some commercial product into its evening hours for the sake of the extra income.

**Mitchell Cannold** of **Big Screen Entertainment** asked the panel from the floor what the effect on the marketplace would be if a major studio wanted to release a potential blockbuster, but demanded 90% of the box office, as is common with conventional films. Falk replied that the move toward that large a percentage for the distributor will have to be gradual, pointing out that Disney is reportedly having trouble getting 50% for *Fantasia 2000*. DeAmicis agreed, saying that he found the financial model of conventional operators "scary." Since he doesn't have a concession stand to boost profits, he has to be shown that he can make money while giving up more of the box office.

Capelle expanded on this, saying that only theaters with a lot of unused capacity would find higher lease fees acceptable. He predicted that the studios will have to rework their financial models to make commercial-style deals work for most LF theaters.

**Technical Session 2**

**Sean Phillips** of **MacLeod Productions** presented *Motor Rhythm*, a 35mm 3D film made for the General Motors' pavilion at the 1939 World's Fair in New York. The LFCA's Animation and Experimental Film Task Force has restored the film, a whimsical stop-motion-animated assembly of a car.

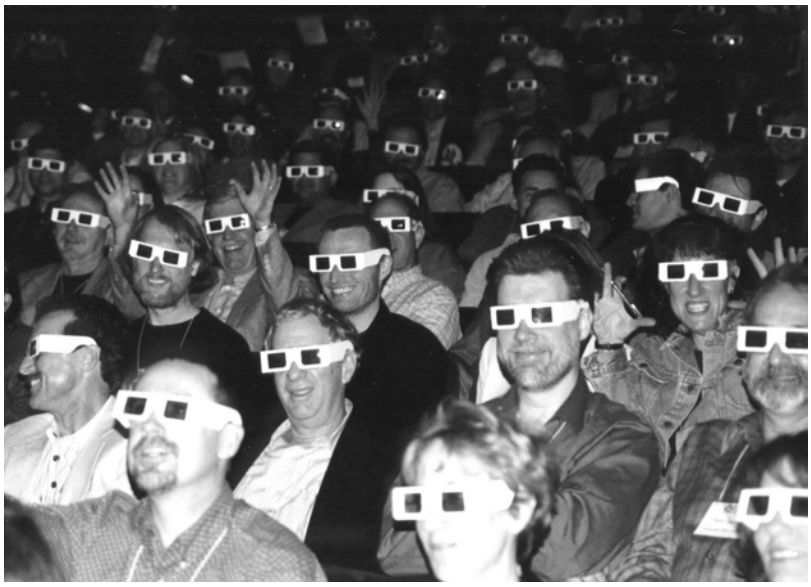
**Phil Groce** of MegaSystems spoke of the technical capabilities of the company's 8/70 projectors, demonstrated at an industry meeting for the first time that day. He asserted that advances in film stock and other technologies now made it possible for 8/70 projection to be the equal of 15/70 in every important respect. Groce said that MegaSystems' 8/70 dual-intermittent machines produced highly stable images with extremely little image jitter, either side-to-side or up and down. He demonstrated this by projecting a loop of test footage, which appeared, to this reporter sitting in the front row, to be as stable as claimed.

**Scott Weber** of **Vista Collaborative Arts** showed sequences from ***On Guard!***, an 8/70 film Vista made for the armed forces of Singapore, and discussed some of the special effects they had used in production.

Iwerks' **Scott Shepley** spoke of the new 3D rig the company had developed for its 8/70 and 15/70 cameras, and showed three minutes of 8/70 3D rushes shot with the rig for ***Ultimate G's***. Filmed only a few days earlier over the Grand Canyon, the footage featured spectacular POV aerobatic shots of planes from the Air Combat Canada team performing loops and rolls over a craggy landscape.

The Iwerks rig has also been used recently to film sequences for ***Siegfried and Roy: The Magic Box*** and ***Cirque du Soleil: Journey of Man***. The rig has a 5-inch (12.5-cm) interocular, and with two 8/70 cameras weighs less than 140 lbs. (63.6 kg). Iwerks' 15/70 camera will be ready some time this summer, according to Shepley.

**Scott Trowbridge** of Universal Studios described the process of creating ***Spiderman, the Ride*** at Universal Studios' theme park in Florida. The highly sophisticated ride uses 12 pairs of Christie 8/70 projectors to present a dozen 3D film sequences that are seamlessly blended into the moving ride's physical set pieces. Trowbridge spoke of computer animation innovations (such as "squinching") that had to be developed to make the 3D film sequences look realistic when seen from a moving car, and the delicate synchronization of the ride's numerous systems that now have to be maintained for 16 hours a day.



*Conferees watching 8/70 3D films at the ATAS theater re-create a famous photo.*

**Tribute to Lester Novros**

The LFCA's second annual Abel Gance Award for lifetime achievement was presented to Lester Novros, founder of **Graphic Films, Inc.** Unfortunately, as was the case with last year's recipient, **Francis Thompson**, ill health kept Novros from attending the ceremony. With a mixture of live talks, interviews, and documentary material on videotape, and an 8/70 film sequence, Novros' life, career, and works were reviewed in a well-crafted and touching tribute, produced by **Ammiel Najar** and **Michael Bober**. Former students such as Sean Phillips, **Ben Shedd**, and **Steve Judson** spoke of Novros' instructional style, strongly influenced by his own fine arts background, that emphasized line, form, and color. Colleagues such as **George Casey** and **Michael Sullivan** described the innovative work Novros did in depicting space travel in films in the 1950s and '60s. A restored portion of ***Tomorrow in Space*** (1982) was shown in 8/70.

At the conclusion, Paul Novros accepted the award on behalf of his father and conveyed the elder Novros' gratitude and appreciation.

The official portion of the conference concluded later that night with a 5/70 screening of David Lean's 1962 masterpiece, *Lawrence of Arabia*, at the Egyptian theater in Hollywood. However, a number organizations hosted open houses on Saturday, May 22, including Consolidated Film Industries, **Dover Films**, DKP/70MM Inc., **Enterprise DVD**, and **Laser Images**.

### Novros Scholarship fund

**Ammiel Najar** and **Michael Bober** have established the Lester Novros Endowed Fund for Student Support at the University of Southern California, a scholarship for graduate students in film graphics. The pair hope to raise a total of US$40,000 to endow an annual gift of $2,500. Najar asks Novros' former students, associates, and friends to help with the campaign. Contributions can be directed to The Lester Novros Schoalrship Fund, c/o School of Cinema-Television, University of Southern California, Los Angeles, CA 90089-2211.

Underlined titles are 3D
Updated information is printed in **bold**.
Unless noted, all films are being shot in 15/70 and will run about 40 minutes.

### ***Siegfried and Roy: The Magic Box***

*L-Squared Entertainment; distributor: Imax; director: Brett Leonard; script: Leonard, Lyn Vaus; producers: Leonard, Michael Lewis, Lou Gonda; executive producers: Bernie Yuman, Jon Ein, Robert Greenhut. 3D. Release: July.*

– Shooting wrapped in March.
– June: Editing continues in Los Angeles.
– World premiere: July 29, 1999, Sony Lincoln Square, New York, NY.

### ***Chang Jiang: The Great River of China*** (aka *Yangtze*)

*Dentsu Tec Inc./China Research Institute of Film Science and Technology; distributor: tba; director: Atsushi Kawamata; cinematographer: Takashi Yoshimura; writer: Yasushi Sagkaguchi; producer: Keiko Machida; executive producers: Kenji Yamashita (Japan), Li Shu Pin (China). Release: September 1999.*

– Shooting wrapped in October.
– Editing is under way.

### ***Alien Adventure*** (aka *Adventure Planet*)

*nWave Pictures; distributor: nWave Pictures; director, executive producer: Ben Stassen; lead animator: Jos Classen; producer: Charlotte Huggins. 3D. Release: fall 1999.*

– Animation was completed in May.

### ***Sydney: Story of a City***

*Total Big Screen Productions; distributor: Total Big Screen Distribution; director: Bruce Beresford; cinematographer: Andre Fleuren; writer: John Izzard; composer: Nigel Westlake; producers: Philip Gerlach, Sue Milliken; starring Lucy Bell, Paul Mercurio. Release: fall 1999.*

– Shooting wrapped on Dec. 31, 1998.
– Editing continues in Sydney.

### ***Galapagos: The Enchanted Voyage***

*Mandalay Media Arts; distributor: Imax; directors: Al Giddings, David Clark; script: Barry Clark; editor: James Lahti; producers: Giddings, David Clark; executive producers: Andrew Gellis, Laurence O'Reilly; executive producers for Mandalay: Peter Guber, Barry Clark. 3D. Release: October 1999.*

– All photography is complete.
– Editing continues in Los Angeles.
– World premiere: September 1999, National Museum of Natural History, Washington, DC.

### ***Migrations***

*Houston Museum of Natural Science/Graphic Films Corp.; distributor: HMNS; director: George Casey; producer: Paul Novros. Release: late 1999.*

– Principal photography wrapped in March.
– Editing has begun.

### ***Ultimate G's: Flying to the Extreme***

*Sky High Entertainment Productions; distributor: North America: Sky High Entertainment, Europe: First E Production, Asia: Sky East; directors: Jean Bergeron (aerial), Sylvain Archambault (ground); cinematographer (aerial): Mehran Salamati;* ***cinematographer (ground): Reed Smoot;*** *writer: Jean Bergeron; line producer: Jacques Langlois; executive producer: Carl Samson. 3D. Release: late 1999.*

– May: Filmed the Air Combat Canada aerobatics team in 8/70 3D over the Grand Canyon and at other locations in Arizona and Utah.
– July: Shooting ground footage in 15/70 3D in Quebec.

### ***Fantasia 2000***

*Walt Disney Pictures; distributor: Buena Vista/ Imax; Supervising director: Hendel Butoy; segment directors: Butoy, Francis Glebas, Eric Goldberg, Gaetan and Paul Brizzi, Pixote Hunt; producer: Don Ernst; executive producer: Roy E. Disney. 90 min. Release: January 1, 2000.*

– Animation has been in progress for 12 years.

### ***The Boxer***

*TAARNA Studios Inc.; distributor: tba; writer, producer, director: Pierre Lachapelle; line producer: Lucie Marchand; vfx team leader: Stephen Menzies; based on a story by Kaveh Kardan. 3D. Release: early 2000.*

– Computer animation continues at TFX Animation in Montreal.

### ***Vulcania***

*Rigaud Production; distributor: Conseil Régional D'Auvergne; director, cinematographer: Pierre Willemin; producer: Dominique Rigaud. Filmed in 8/70, 20 min. Release: early 2000.*

– 80% of filming is complete. Waiting for a cooperative volcano.

### ***Dolphins*** (wt)

*MacGillivray Freeman Films/National Wildlife Productions; distributor: MFF; director/ cinematographer: Greg MacGillivray; editor: Steve Judson; script: Tim Cahill, Steve Judson; producer: Alec Lorimore; executive producer: Chris Palmer. Release: March 2000.*

– Principal photography wrapped in March.
– Editing continues in Laguna Beach.

### ***The Lost Kingdom***

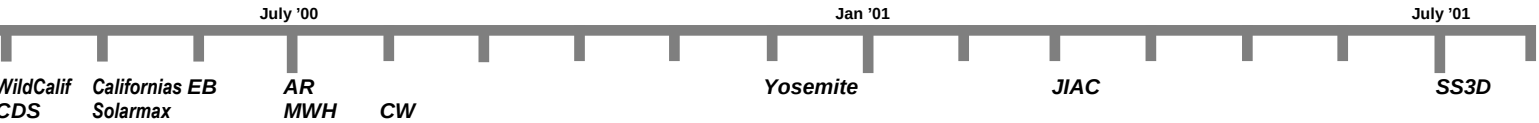
*Westmorland Films, Ltd.; distributor: tba; director, producer, writer: Brendan Quayle; cinematographers: Lee Parker, Howard Smith; line producer: Elizabeth Andrew; executive producer: John Dunning. Release: March 2000.*

– Shot 8/70 in northern England in January and February.
– Some 15/70 reshoots are set for June or July.
– Editing continues.

### ***Michael Jordan To The Max***

*Giant Screen Sports/James D. Stern Productions/ NBA Entertainment; distributor: Giant Screen Sports; directors: Jim Stern, Don Kempf;* ***DOP: James Neihouse; cinematographers: Rodney Taylor, Dave Kessler;*** *producers: Don Kempf, Steve*

*Alexander Petrov painting a frame of* The Old Man and the Sea.




*Kempf, Jim Stern. Release:* ***March 2000****.*
- **June – August: Shooting in Chicago and North Carolina.**
- Editing continues in New York.

### *Golf* (wt)

*JQH Film Entertainment; distributor: JQH; director, writer: Bruce Neibaur; cinematographer: Reed Smoot; producer: Jim Rutherford; executive producer: Ruffin Beckwith. Release: spring 2000.*
- Shooting is temporarily on hold while the script is refined.

### *Solarmax*

*JAVA Films Pty. Ltd.; distributor: Museum of Science and Industry, Chicago; director: John Weiley. Release: spring 2000.*
- May – June: Shooting in Canary Islands, Greece, Italy, Sicily, Norway, and Peru.

### *Symbol of the North* (wt)

*SDA Productions; distributor: SDA; directors: Martin Dignard, Bill Reeve; executive producer: Andre Picard. Release: spring 2000.*
- June: Filming in Northern Quebec and Labrador.
- September: Filming Saami people in Lapland, above the Arctic Circle.

### *Wild California* (wt, formerly *California*)

*MacGillivray Freeman Films; distributor: MFF; director: Greg MacGillivray; camera operators: Brad Ohlund, MacGillivray, Jack Tankard, B.J. Worth; writers: Mark Krenzien, Sandra Tsing Loh; line producer: Krenzien; producers: MacGillivray, Alec Lorimore; executive producer: Robert Kresser. Release: April 2000 (California), Summer 2000 (world).*
- May: Shot in Mount Whitney, Death Valley, Yosemite, Monterey.

### *Cirque du Soleil's Journey of Man*

*Northern Sun Productions; distributor: Sony Pictures Classics; director: Keith Melton; cinematographers: John Hora, Reed Smoot; script: Peter Wagg, Steve Roberts; producers: Andre Picard, Wagg; co-producers: Antoine Compin, Charis Horton; executive producer: Mitchell Cannold. 3D. Release: North America: April 28, 2000; elsewhere: tba.*
- Principal photography is complete.
- Editing and other post work continues.

### *The Californias* (wt)

*Summerhays Films, Inc.; distributor: Summerhays Films, Inc.; director, producer: Soames Summerhays; co-executive producer: Don Steele; executive producer: Michael W. Hager. Release: May 2000.*
- May: Filmed on land near Sea of Cortez.

### *The Enchanted Billabong*

*ImagineIf; distributor: tba; director/producer: David Waddington; writer: Michael Wagner; co-producer: Susan Richard. 3D. Release:* ***June 2000****.*
- **60% of 3D CGI work is done.**

### *American Road*

*Ideal Entertainment; distributor: Imax Corporation; director: Peter Shapiro; co-directors: Martyn Atkins, Don Was; cinematographer: Reed Smoot; co-producer: Smoot; line producer: Tony Brown; music producer: Was; producer: Jon Shapiro. Release: summer 2000.*
- Summer – end of 1999: Filming throughout USA.

### *The Majestic White Horses* (wt)

*MR-Film; distributor: tba; director, producer: Kurt J. Mrkwicka; cinematographers: Walter Kindler, Jack Tankard; sound designer: Peter Thillaye; associate producer: Di Roberts. Release: summer 2000.*
- Summer – fall: Filming in Vienna, Spain, Slovenia, and the Middle East.

### *The World's Game*

*Giant Screen Sports/Shue Media, in association with ISL; distributor: Giant Screen Sports; director: Jonathan Hock;* ***DOPs: James Neihouse, Dave Kessler; cinematographers: Dominique Gentil, Gary Jones, Henri Fiks****; producers: Don Kempf, Steve Kempf, Andrew Shue, John Shue; executive producer: Alan Rothenberg. Release:* ***Summer 2000****.*
- **June – July: Filming Women's World Cup in New York, Los Angeles, Chicago.**
- **Fall: Filming in Italy, England.**
- Future locations include Brazil and Japan.

### *CyberWorld* (wt)

*Wire Frame Films, Ltd.; distributor: Imax; producers: Steve Hoban, Hugh Murray; writers: Murray, Charlie Rubin. Release: 2000.*
- Roughly 60% of material to be repurposed to 15/70 has been animated.
- 15% of all footage has been rendered and recorded to 15/70.
- 3D animation of 8 minutes of original material continues in Toronto.

### *I-52: Operation Rising Sun*

*Cape Verde Explorations; distributor: tba; directors: Kieth Merrill, Jeff Simon; executive producers: Paul Tidwell, Guy Zajonc. Release: 2000.*
- Hope to return to Atlantic wreck site of WWII Japanese sub for additional filming and salvage operations later this year.

### *Yosemite*

*Summerhays Films, Inc.; distributor: Summerhays Films, Inc.; director, producer: Soames Summerhays; producer: Don Steele; executive producer: Jerry Harrah. Release: late 2000.*
- 20% of principal photography has been shot over the last two years.

### *Journey Into Amazing Caves* (wt)

*MacGillivray Freeman Films; distributor: MFF; director/editor: Steve Judson; script: Jack Stephens; producers: Greg MacGillivray, Alec Lorimore. Release: March 2001.*
- **August: Filming in underwater caves in Yucatan, Mexico.**

### *Space Station 3D*

*Imax Space Ltd.; distributor: Imax; cinematographer: James Neihouse; producer: Toni Myers; associate producer: Judy Carroll. Release: 2001.*
- 30-perf 3D cabin camera and associated equipment will be taken to Space Station on two Shuttle flights this year and will remain on orbit for two years.
- Filming on Space Station will begin in spring 2000.

*Director Atsushi Kawamata (at eyepiece) filming for* Chang Jiang (Yangtze).

# Bookings: June 1999 by film

## 676 bookings of 83 films in 222 theaters

The data on the following pages are **not** warranted to be comprehensive or accurate in every detail, despite our best efforts to make them so. They have been compiled from surveys of LF theaters, distributors, the world wide web, and other sources.

We will make every effort to improve the thoroughness, accuracy, and usefulness of these data. If your theater or film is not shown here, please get in touch with us to update our listings.

Where a date is not shown, it means that no date was provided by the source or, in the case of a closing date, that no date has been set, or that the run is indefinite.

**The key to film abbreviations is on page 17.**

**Key to Status:**

**A** - most frequent or only show.
**B** - any other regularly scheduled film.
**E** - evenings or weekends only.
**F** - festivals or run of less than one month.
**S** - irregularly for schools, not on public schedule.

| Film | Theater | Open | Close | Status |
|---|---|---|---|---|
| **AEK** | Apple Valley | 6/12/98 | 3/29/00 | A |
| | Bochum | 2/11/99 | 2/8/00 | |
| | Cape Town | 11/15/98 | | B |
| | Cincinnati | 2/12/99 | 2/12/00 | |
| | Denver | 2/12/99 | 6/10/99 | S |
| | Fort Lauderdale | 10/9/98 | 10/9/99 | |
| | Fort Worth | 4/16/99 | 11/4/99 | |
| | Hague | 4/12/99 | 10/11/99 | B |
| | Indianapolis WR | 6/20/99 | 2/27/01 | |
| | Kansas City Zoo | 5/15/99 | 7/9/99 | A |
| | Louisville | 1/9/99 | 6/99 | A |
| | Louisville | 6/99 | | B |
| | Milwaukee | 12/12/98 | 6/30/99 | |
| | Munich | 5/1/99 | 2/1/00 | |
| | New York AMNH | 9/26/98 | 6/4/99 | |
| | Nyack | 5/99 | 11/99 | |
| | Omaha | 7/1/98 | 6/30/99 | |
| | Ontario Edw | 1/31/99 | 6/30/99 | |
| | Osaka Sun | 4/1/99 | 9/30/99 | |
| | Perth Omni | 10/15/98 | 6/30/99 | |
| | Portland | 2/5/99 | 6/8/99 | B |
| | Quebec | 6/1/99 | 5/31/01 | |
| | Regina | 12/15/98 | 10/1/99 | |
| | Rotterdam | 4/29/99 | 10/28/99 | |
| | Saint Augustine | 4/15/99 | 10/99 | |
| | Speyer Dome | 2/18/99 | 8/17/99 | A |
| | Vienna | 1/8/99 | 7/1/99 | A |
| | Wash NMNH | 5/12/99 | 12/31/00 | A |
| | Winnipeg | 7/1/98 | 12/18/99 | |
| **Africa** | Aichi | 4/1/98 | 9/30/99 | |
| | Baltimore | | | S |
| | Beijing | 8/25/97 | 8/31/99 | A |
| | Cape Town | 7/13/98 | | S |
| | Hampton | 7/15/98 | | S |
| | Ontario Mills | 7/2/98 | 6/30/99 | E |
| | Oslo | 5/99 | 4/00 | |
| | Reno FP | 1/1/98 | | S |
| | Speyer Imax | 9/16/95 | | B |
| | Sudbury | | 9/6/99 | S |
| | Syracuse | 2/27/99 | 6/25/99 | B |
| | Taipei MCRC | 7/1/98 | 6/1/99 | A |
| | Tampa MOSI | 12/19/97 | 9/30/99 | S |
| | Tianjin | 1/1/98 | 12/31/00 | |
| | Tokyo IMAX | 4/18/98 | | B |
| **Alamo** | San Antonio | 1/88 | 12/99 | A |
| **Alaska** | Anchorage | 5/1/99 | 9/30/99 | A |
| | Berlin Disc | 4/1/99 | 7/31/99 | |
| | Boston MOS | 2/12/99 | 6/99 | A |
| | Branson | 5/1/99 | 4/1/00 | |
| | Cape Town | 3/19/99 | 9/18/00 | |
| | Cleveland | 3/15/99 | 10/15/99 | A |
| | Denver | 2/12/99 | 6/10/99 | A |
| | Houston MNS | 6/99 | | B |
| | Kyoto | 3/21/98 | 2/28/02 | |
| | Milwaukee | 3/6/99 | 10/1/99 | B |
| | Mobile | 5/21/99 | 1/15/00 | |
| | Munich | 4/99 | 8/99 | |
| | Ontario Mills | 3/26/99 | 6/30/99 | S |
| | Reno FP | 6/22/99 | 1/2/00 | A |
| | Saint Louis SC | 5/4/99 | 9/6/99 | |
| | Saint Paul | 6/18/99 | 10/17/99 | |
| | San Antonio | 5/1/99 | 9/21/99 | |
| | Stockholm | 3/12/99 | 9/23/99 | B |
| | Taipei MCRC | 2/1/99 | 1/31/00 | |
| | Vancouver CN | 6/4/99 | | B |
| | Vantaa | 9/1/98 | 8/31/99 | A |
| | Xalapa | 3/1/99 | 10/31/99 | A |
| | Yunelin Hsien 1 | 2/1/99 | 1/31/00 | |
| **Amazon** | Barcelona | 11/18/98 | 11/18/99 | |
| | Berlin Disc | 5/1/99 | 11/30/99 | |
| | Chicago MSI | 5/14/99 | 1/31/00 | |
| | Dallas SP | 2/26/99 | 2/00 | A |
| | Hastings | 3/23/99 | 6/7/99 | B |
| | Mexico City Pap | 1/1/99 | 8/31/99 | A |
| | New York AMNH | 11/98 | 4/30/00 | B |
| | San Antonio | 12/15/98 | 6/15/99 | |
| | Seattle Omni | 5/28/99 | 11/15/99 | |
| | Stockholm | 3/12/99 | 9/23/99 | B |
| | Toronto OP | 5/1/99 | 4/30/00 | |
| **Antarc** | Cocoa | 2/1/99 | 1/31/00 | |
| | Perth Omni | 2/92 | | S |
| **ATSOT** | Adelaide | 3/19/99 | | |
| | Barcelona | 5/29/97 | | |
| | Bochum | 12/97 | | |
| | Frankfurt | 4/1/99 | 1/1/00 | |
| | Madrid | 10/27/98 | | |
| | Montpelier | 11/11/98 | | |
| | Munich | 3/11/98 | | B |
| | New York Sony | | | B |
| | Sinsheim | 9/19/97 | | B |
| **Beavers** | Baltimore | | | S |
| | Berlin Disc | 10/2/98 | 10/31/99 | B |
| | Houston MNS | 4/1/99 | 6/99 | B |
| | Indianapolis CMI | 4/30/98 | 7/30/99 | |
| | Lucerne | 11/1/98 | 6/30/99 | B |
| | Ontario Mills | 3/26/99 | 3/26/00 | |
| **BP** | Berlin Disc | 10/2/98 | 10/1/99 | A |
| | Brussels | 9/30/98 | 8/31/99 | S |
| | Copenhagen | 4/1/99 | 5/15/00 | |
| | Dublin IRL | 10/2/98 | 3/31/00 | |
| | Honolulu DCI | 1/1/97 | 12/31/99 | |
| | Houston SCH | 7/30/94 | 5/31/00 | |
| | Lucerne | 3/1/99 | 2/29/00 | |
| | Oslo | 5/1/99 | 7/31/00 | |
| | Speyer Imax | 5/18/95 | 6/30/99 | S |
| | Stockholm | 3/12/99 | 9/23/99 | B |
| | Valencia Spn | 4/17/99 | 4/16/01 | |
| | Vienna | 6/17/99 | 6/19/99 | F |
| **Closed** | Matsuyama | 9/97 | 12/31/99 | |
| | Seville | 1/99 | 7/00 | |
| **CV** | Baltimore | 4/19/98 | 6/30/99 | S |
| | Calgary EC | 3/21/97 | 12/31/99 | |
| | Copenhagen | 9/2/98 | 5/15/00 | |
| | Hong Kong | 2/10/98 | 9/16/99 | S |
| | Kuruma | 3/2/99 | 8/31/99 | A |
| | London ONT | 4/98 | 12/31/99 | S |
| | Los Angeles CSC | 2/26/99 | 6/24/99 | B |
| | Perth Omni | 1/1/97 | 6/30/99 | B |
| | Speyer Dome | 7/2/98 | 10/31/99 | A |
| | Taipei AM | 2/4/97 | 2/4/00 | |
| | Toronto OSC | 11/1/97 | 11/1/99 | |
| | Vancouver SW | 11/7/97 | 11/7/00 | S |
| | Wash NASM | 8/8/96 | | A |
| **DIA** | Brussels | 5/20/98 | 8/31/99 | B |
| | Duluth | 6/6/98 | 12/31/99 | |
| | Houston SCH | 1/18/93 | 5/31/00 | B |
| | Hutchinson | | 6/17/99 | S |
| | KSC 1 | 7/21/85 | | A |
| | Lucerne | 7/1/98 | 6/30/99 | |
| | Montpelier | 1/20/99 | 1/19/00 | |
| | Pensacola | 3/6/99 | 9/6/99 | B |
| | Sudbury | 6/18/94 | 9/30/99 | |
| | Syracuse | 1/26/97 | | S |
| | Valencia Spn | 4/17/98 | 4/16/00 | |
| **DIS** | Calgary EC | 1/1/98 | 12/31/99 | |
| | Columbus Mar | 3/5/99 | 12/31/99 | |
| | Houston SCH | 7/30/94 | 5/31/00 | |
| | Hutchinson | 10/15/94 | 12/31/99 | S |
| | London BFI | 5/1/99 | | |
| | Lucerne | 4/25/97 | 12/31/99 | |
| | Perth Omni | 2/95 | | S |
| | Portland | 5/28/99 | 9/6/99 | |
| | Tampa MOSI | 12/1/95 | 9/30/99 | S |
| | Vancouver CN | 10/7/97 | 12/31/99 | |
| | Vienna | 6/17/99 | 6/19/99 | F |
| **Discov** | Shima | 4/10/98 | 3/31/01 | A |
| **E3D** | Adelaide | 5/20/99 | 5/00 | A |
| | Berlin Disc | 2/26/99 | 12/31/99 | A |
| | Brisbane | 5/20/99 | 5/00 | A |
| | Chicago NP | 3/31/99 | 3/31/00 | A |
| | Columbus Mar | 6/4/99 | 12/31/99 | A |
| | Dusseldorf | 3/25/99 | 3/25/00 | A |
| | Edmonton FP | 5/14/99 | 12/99 | A |
| | Galveston | 5/99 | 12/99 | A |
| | Halifax | 5/19/99 | 12/99 | A |
| | Indianapolis WR | 5/99 | 1/00 | A |
| | Irvine | 2/26/99 | | A |
| | Langley | 5/19/99 | 12/99 | A |
| | Lincolnshire | 3/31/99 | 3/31/00 | A |
| | Los Angeles CSC | 2/26/99 | | A |
| | Melbourne | 5/20/99 | 5/00 | A |
| | Montreal FP | 6/17/99 | 12/31/99 | A |
| | New York Sony | 3/31/99 | 3/31/00 | A |
| | Ontario Edw | 2/26/99 | | |
| | Quebec | 6/22/99 | 10/25/99 | A |
| | Richmond BC | 5/19/99 | 12/99 | A |
| | Singapore DC | 6/99 | 12/99 | |
| | Sydney | 5/20/99 | 5/00 | A |
| | Toronto FP | 5/19/99 | 12/99 | A |
| | Vaughan | 5/19/99 | 12/99 | A |
| **EMSH** | Castle Rock | 5/1/99 | 10/31/99 | A |
| | Seattle Omni | | | A |
| **EOTS** | Virginia Beach | 4/1/98 | 4/30/01 | |
| **Everest** | Adelaide | 5/8/98 | 12/31/00 | |
| | Boise | 4/30/99 | 8/30/99 | |
| | Bradford | 4/1/99 | 9/30/99 | |
| | Brisbane | 1/22/99 | 7/99 | |
| | Buffalo | 6/6/99 | 12/31/99 | |
| | Cape Town | 7/13/98 | | B |
| | Cathedral City | 4/1/99 | 7/31/99 | A |
| | Cleveland | 11/20/98 | | B |
| | Denver | 2/12/99 | 6/10/99 | B |
| | Detroit | 5/15/98 | 8/31/99 | |
| | Dublin CA | | | |
| | Dusseldorf | 10/5/98 | 8/4/99 | |
| | Frankfurt | 4/1/99 | 9/30/99 | |
| | Gatlinburg | 7/17/98 | 6/14/99 | B |
| | Hong Kong | 4/28/99 | 9/30/99 | |
| | Hutchinson | 10/1/98 | 3/11/01 | B |
| | Laie | 5/1/99 | 4/30/00 | |
| | London ONT | 12/20/98 | | A |
| | Los Angeles CSC | 2/26/99 | | B |
| | Lucerne | 5/11/98 | | B |
| | Melbourne | 5/98 | 12/11/00 | |
| | Mexico City Pap | 1/27/99 | 9/26/99 | A |
| | Myrtle Beach | 7/1/98 | 7/31/99 | |
| | New York AMNH | 6/5/99 | 1/31/00 | |
| | Norwalk | 1/1/99 | 10/21/99 | B |
| | Oklahoma City | 6/1/99 | 12/31/99 | A |
| | Omaha | 2/15/99 | | |
| | Paris Geo | 3/11/99 | 10/10/99 | |
| | Poitiers Omni | 2/1/99 | 11/30/99 | |
| | Quebec | 2/23/99 | 6/21/99 | E |
| | Regina | 6/15/98 | | |
| | Richmond VA | 5/23/99 | 12/3/99 | A |
| | Rochester MSC | 3/5/99 | 10/1/99 | A |
| | San Francisco | 6/16/99 | 8/15/99 | |
| | San Jose | 4/30/99 | | B |
| | Sedona | 7/1/98 | 9/15/99 | B |
| | Seville | | | |
| | Speyer Imax | 4/3/98 | | A |
| | Stockholm | 3/12/99 | 9/23/99 | B |
| | Sudbury | 1/20/99 | | |
| | Sydney | 3/15/98 | 12/31/00 | |
| | Syracuse | 2/27/99 | 6/25/99 | E |
| | Taichung | 7/1/98 | | A |
| | Tampa MOSI | 11/20/98 | 9/30/99 | B |
| | Tijuana | 6/5/99 | 1/4/00 | |
| | Toronto OSC | 5/7/99 | | B |
| | Vancouver SW | 1/5/99 | 6/30/99 | B |
| | Vienna | 1/8/99 | 7/1/99 | E |
| | Wash NASM | 3/5/98 | 6/99 | E |
| | Yellowstone | 7/15/98 | 9/30/99 | |
| | Zion | 8/22/98 | 6/30/99 | B |
| **Extreme** | Adelaide | 3/25/99 | 9/30/99 | |

| Film | Theater | Open | Close | Status |
|---|---|---|---|---|
| | Barcelona | 5/12/99 | 5/00 | |
| | Brisbane | 3/25/99 | 9/30/99 | |
| | Calgary EC | 3/31/99 | | |
| | Chicago NP | 6/4/99 | | |
| | Columbus Mar | 6/15/99 | | |
| | Dusseldorf | 6/11/99 | 6/00 | |
| | Edmonton FP | 6/11/99 | | |
| | Hague | 4/27/99 | 10/99 | A |
| | Honolulu DCI | 6/1/99 | 6/1/00 | |
| | Irvine | 6/4/99 | 12/31/99 | |
| | Lucerne | 5/2/99 | 5/00 | |
| | Melbourne | 3/25/99 | 9/30/99 | |
| | Miami | 6/99 | | |
| | Montpelier | 5/5/99 | 5/00 | |
| | Montreal VP | 4/16/99 | 9/6/99 | A |
| | Munich | 4/12/99 | 10/30/99 | |
| | New York Sony | 6/4/99 | 2/4/00 | |
| | Ontario Edw | 6/4/99 | 12/31/99 | |
| | Oslo | 3/12/99 | 3/12/00 | |
| | Paris Def | 5/5/99 | 5/00 | |
| | Richmond BC | 4/9/99 | | |
| | Rotterdam | 4/27/99 | | A |
| | Sandusky | 5/8/99 | 11/30/99 | |
| | Santa Clara | 5/1/99 | 11/30/99 | A |
| | Shakopee | 5/8/99 | 9/26/99 | A |
| | Speyer Imax | 4/2/99 | 4/30/00 | A |
| | Stockholm | 3/12/99 | 9/23/99 | B |
| | Sydney | 3/25/99 | 9/30/99 | |
| | Tempe | 6/99 | | |
| | Toronto FP | 6/11/99 | | |
| | Vancouver CN | 4/9/99 | | A |
| | Winnipeg | 6/99 | | |
| **Flyers** | Warner Robins | 7/92 | | A |
| **FMHG** | Virginia Beach | 6/16/97 | 6/15/00 | |
| **FOK** | London ONT | 6/1/97 | | S |
| **FP** | Aguascalientes | 10/12/98 | 10/12/99 | |
| | Rio | 10/31/98 | 10/31/99 | |
| **FTM** | Lucerne | 10/2/98 | 12/31/99 | |
| **GAW** | Saint Louis Arch | 3/3/97 | | A |
| **GBR** | Saint Louis SC | 1/99 | 6/99 | |
| **GC** | Atlanta FMNH | 6/3/99 | 8/26/99 | |
| | Branson | 4/99 | 8/00 | |
| | Cape Town | 7/13/98 | | S |
| | Gatlinburg | 7/17/98 | 6/30/99 | A |
| | Grand Canyon | 3/1/99 | 10/31/99 | A |
| | Halifax | 2/12/99 | 6/12/99 | |
| | New Orleans | 3/5/99 | 6/5/99 | |
| | Oslo | 5/98 | 8/1/99 | |
| | Rio | 10/31/98 | 10/31/99 | |
| | Speyer Imax | 5/19/95 | | B |
| | Vienna | 4/1/99 | 7/1/99 | B |
| **GP** | Bradford | 5/1/99 | 10/31/99 | |
| | Kansas City Zoo | 5/15/99 | 9/15/99 | B |
| | Kofu | 1/15/99 | 7/15/99 | A |
| | Louisville | 1/9/99 | 6/99 | B |
| | Memphis Pink | 5/1/99 | 10/1/99 | B |
| | Orlando SC | 4/1/99 | 7/31/99 | A |
| | Regina | 3/99 | 9/99 | A |
| | Taichung | 1/1/99 | 12/31/99 | A |
| **HC** | Houston SCH | 6/30/94 | 5/31/00 | B |
| **HCBTD** | San Simeon | | | A |
| **HD** | Kaohsiung | 11/9/98 | 11/8/99 | |
| | New York Sony | 5/9/98 | 6/30/99 | S |
| | Sinsheim | 5/15/98 | | A |
| **Heart** | Dollywood | 4/10/94 | | A |
| **HH** | Honolulu DCI | 12/2/91 | | A |
| | Taichung | 10/17/97 | 12/31/99 | |
| **IA** | Madrid | 10/22/98 | 10/99 | |
| | Quebec | 2/23/99 | 6/21/99 | |
| | Regina | 10/10/98 | | B |
| **Imagine** | Bochum | 10/16/98 | 12/31/99 | |
| | Virginia Beach | 4/1/98 | 4/30/01 | |
| **IOTS** | Jersey City | 4/23/99 | 10/99 | A |
| | Los Angeles CSC | 6/25/99 | 12/31/99 | A |
| | Myrtle Beach | 5/1/99 | 12/31/99 | |
| | Norwalk | 6/18/99 | 10/21/99 | A |
| | San Diego RHF | 5/14/99 | 8/31/99 | A |
| | Vancouver CN | 6/4/99 | 12/31/99 | |
| **ITD** | Apple Valley | 3/29/97 | 3/29/02 | A |
| | Bangkok | 3/1/99 | 2/28/00 | |
| | Barcelona | 2/22/96 | 12/31/99 | |
| | Chattanooga | 4/1/97 | 5/3/01 | B |
| | Chicago NP | 1/1/99 | 12/31/99 | S |
| | Dublin IRL | 6/24/99 | 12/23/99 | |
| | Fort Lauderdale | 6/4/97 | 11/30/99 | B |
| | Halifax | 2/15/99 | 7/15/99 | |
| | Honolulu DCI | 7/1/97 | 12/31/99 | |
| | Irvine | 1/1/98 | 12/31/01 | S |
| | Kaohsiung | 5/9/98 | 11/8/99 | |
| | Las Vegas Lux | 1/1/99 | 12/31/99 | |
| | London BFI | 5/1/99 | | |
| | London ONT | 8/1/98 | | B |
| | Los Angeles CSC | 10/16/98 | 6/24/99 | S |
| | Madrid | 5/5/99 | 6/24/00 | |
| | Miami | 4/99 | 10/99 | |
| | Munich | 1/7/99 | 1/6/00 | |
| | Nagoya OT | 4/1/99 | 7/31/99 | |
| | New York Sony | 5/95 | 12/99 | S |
| | Nyack | 9/25/98 | 1/20/00 | |
| | Omaha | 3/29/98 | 3/31/00 | |
| | Ontario Edw | 11/26/97 | 12/31/01 | |
| | Orlando Muv | 7/3/98 | 11/30/00 | |
| | Osaka Sun | 1/1/99 | 6/30/99 | |
| | San Francisco | 6/16/99 | 6/16/00 | |
| | Sapporo | 6/20/98 | 6/20/99 | |
| | Seattle PSC | 3/1/99 | 10/19/99 | |
| | Sinsheim | 5/15/98 | 5/20/01 | B |
| | Tempe | 10/1/98 | 9/4/99 | S |
| | Vancouver CN | 3/1/97 | 12/31/99 | B |
| | Virginia Beach | 6/15/96 | 4/30/01 | |
| **L5** | Barcelona | 11/1/98 | 10/31/99 | |
| | Hampton | 1/15/99 | 6/30/99 | |
| | Indianapolis WR | 8/7/97 | 8/15/01 | |
| | KSC 2 | 10/12/96 | | A |
| | London Troc | 6/20/98 | 10/31/99 | |
| | New York Sony | 1/1/99 | 12/31/99 | S |
| | Ontario Edw | 7/1/98 | 12/31/01 | |
| | Osaka Sci | 5/28/99 | 11/30/99 | |
| | Sinsheim | 10/26/96 | 5/20/01 | B |
| **LB** | Bochum | 10/16/98 | 12/31/99 | |
| | Chattanooga | 5/3/96 | 5/3/01 | |
| | Sinsheim | 6/98 | 5/20/01 | S |
| | Taejon Sci | 7/1/97 | 6/30/99 | |
| | Virginia Beach | 6/96 | 4/01 | B |
| **LS** | Baltimore | 10/2/98 | 6/30/99 | A |
| | Berlin Disc | 10/2/98 | 8/31/99 | B |
| | Birmingham | 12/1/98 | 6/30/99 | |
| | Bogota | 5/28/99 | 1/27/00 | |
| | Brossard | 6/15/99 | 10/5/99 | |
| | Cape Town | 11/12/98 | | A |
| | Columbus Mar | 3/12/99 | 9/12/99 | A |
| | Dublin IRL | 6/6/98 | 10/22/99 | B |
| | Hutchinson | | 9/15/99 | S |
| | La Coruna | 10/23/98 | 7/31/99 | B |
| | Las Palmas | 6/24/99 | 6/23/00 | |
| | Norfolk | 6/1/94 | | A |
| | Oslo | 11/1/98 | 10/31/99 | |
| | Perth Omni | 6/95 | | S |
| | Quebec | 2/23/99 | 6/21/99 | E |
| | Reno FP | 1/12/99 | 9/5/99 | A |
| | San Jose | 4/30/99 | | A |
| | Sioux Falls | 6/1/99 | 5/31/00 | |
| | Speyer Dome | 11/19/97 | | B |
| | Stockholm | 3/12/99 | 9/23/99 | B |
| | Syracuse | 2/27/99 | 6/25/99 | A |
| | Syracuse | 6/26/99 | 9/10/99 | B |
| | Tampa MOSI | 5/28/99 | 11/18/99 | B |
| **MG** | London ONT | 9/16/97 | | S |
| **MOE** | Adelaide | 2/1/99 | 2/1/00 | |
| | Aguascalientes | 11/98 | 11/99 | |
| | Albuquerque | 3/22/99 | 9/99 | A |
| | Baltimore | 5/21/99 | 9/30/99 | A |
| | Bochum | 3/25/99 | 12/25/99 | |
| | Brussels | 12/31/98 | 6/30/99 | |
| | Charlotte | 5/29/99 | 11/24/99 | A |
| | Cincinnati | 6/99 | 10/99 | |
| | Cleveland | 1/1/99 | 12/31/99 | |
| | Copenhagen | 3/3/99 | 10/1/99 | |
| | Dallas SP | 9/25/98 | 12/31/99 | A |
| | Denver | 6/11/99 | 1/11/00 | |
| | Hampton | 3/26/99 | 9/26/99 | |
| | Houston MNS | 6/99 | 12/99 | A |
| | Ichikawa | 4/1/99 | 8/1/99 | |
| | Jersey City | 4/23/99 | 10/99 | B |
| | Kagoshima | 4/1/99 | 10/7/99 | |
| | Las Vegas Lux | 2/99 | 2/00 | |
| | Leon | 6/1/99 | 12/1/99 | |
| | Louisville | 6/15/99 | 1/7/00 | A |
| | Melbourne | 2/1/99 | 2/1/00 | |
| | Monterrey Mex | 3/18/99 | 7/18/99 | |
| | Montreal VP | 4/16/99 | 9/6/99 | A |
| | Myrtle Beach | 1/1/99 | 7/31/99 | |
| | Niagara | 5/1/99 | 10/1/99 | |
| | Omaha | 3/27/99 | 9/27/99 | |
| | Paris Def | 10/21/98 | 7/21/99 | |
| | Paris Geo | 11/18/98 | 5/18/00 | |
| | Perth Omni | 5/1/99 | 9/30/99 | |
| | Philadelphia | 3/12/99 | 9/9/99 | |
| | Pittsburgh | 5/14/99 | 10/14/99 | |
| | Poitiers Imax | 2/5/99 | 2/5/00 | A |
| | Reno NBS | 1/2/99 | 7/2/99 | |
| | Richmond BC | 12/18/98 | 8/18/99 | |
| | Richmond VA | 5/22/99 | 10/1/99 | A |
| | San Diego RHF | 5/14/99 | 8/31/99 | S |
| | Seattle PSC | 3/99 | 12/99 | |
| | Singapore SC | 5/99 | 11/99 | |
| | Sydney | 2/1/99 | 2/1/00 | |
| | Taipei AM | 2/99 | 2/00 | |
| | Toronto OP | 1/99 | 12/99 | |
| | Victoria | 5/11/99 | 12/99 | A |
| | Vienna | 1/8/99 | 7/1/99 | B |
| | Wash NMNH | 5/99 | 12/99 | |
| | Yunelin Hsien 1 | 1/1/99 | 12/31/99 | |
| **MOF** | Chicago MSI | 6/99 | 10/99 | B |
| | Dayton | 6/1/99 | 1/3/00 | |
| | Edmonton SSC | 2/12/99 | 6/24/99 | |
| | Little Rock | 6/15/99 | 12/15/99 | |
| | Pensacola | 11/8/96 | | A |
| | Victoria | 10/1/98 | 8/30/99 | B |
| **MOTM** | Cocoa | 2/1/97 | 6/30/99 | |
| | Frankfurt | 1/4/99 | 1/4/00 | B |
| **MTA** | Chicago NP | 1/1/99 | 1/1/00 | S |
| | Indianapolis WR | 4/99 | 9/99 | |
| | New York Sony | 7/98 | 7/99 | |
| | Ontario Mills | | 6/30/99 | S |
| **MTM** | Bochum | 2/1/99 | 7/30/99 | |
| | Branson | 3/1/98 | 4/30/00 | B |
| | Cathedral City | 4/1/99 | 7/31/99 | B |
| | Dallas SP | 9/25/98 | 9/24/99 | B |
| | Dusseldorf | 2/1/99 | 7/30/99 | |
| | Edmonton SSC | 1/9/98 | 6/30/00 | |
| | Hampton | 9/10/98 | 6/30/99 | S |
| | Houston SCH | 6/28/97 | 12/31/01 | |
| | Huntsville | 6/3/98 | 5/1/00 | |
| | Hutchinson | 11/14/97 | 12/31/00 | B |
| | Indianapolis WR | 8/7/97 | 2/27/01 | |
| | Kitakyushu | 4/1/98 | 3/31/00 | |
| | KSC 1 | 5/21/97 | | A |
| | Mobile | 1/8/99 | 11/15/99 | |
| | Norwalk | 1/1/99 | 10/21/99 | E |
| | Taipei AM | 7/19/98 | 7/18/99 | |
| | Wash NASM | 5/21/97 | | B |
| **Niagara** | Niagara | 1/87 | | A |
| | Rio | 10/31/98 | 10/31/99 | |
| **OG** | Calgary SC | 2/1/99 | 9/6/99 | A |
| | Huntsville | 1/22/99 | | |
| | Little Rock | 3/26/99 | 9/99 | |
| | Murrieta | 3/4/99 | 9/99 | |
| | New York Sony | 1/23/99 | | |
| | Oslo | 1/22/99 | | |
| | Paris Def | 5/99 | 11/99 | |
| | Philadelphia | 1/29/99 | | |
| **OMATS** | Bradford | 6/19/99 | 6/24/99 | F |
| | London BFI | 6/11/99 | 12/31/99 | |
| **Ozarks** | Branson | 1/1/93 | 12/31/99 | A |
| **PO** | Laie | 1/96 | | A |
| **RFTS** | Tokorozawa | 4/1/97 | 3/31/00 | A |
| **ROF** | Baltimore | | | S |
| | Honolulu DCI | 1/18/94 | | B |
| | Leon | 8/98 | 7/99 | |
| | Ontario Mills | 5/28/99 | 9/28/99 | |
| | Orlando SC | 4/1/99 | 7/31/99 | B |
| | Perth Omni | 10/91 | | S |
| | Rochester MSC | 3/3/99 | 6/30/99 | |
| | Speyer Dome | 8/1/97 | | B |
| **RSATM** | Bochum | 6/15/98 | 6/14/00 | E |
| | Columbus Mar | 6/30/99 | 9/30/99 | E |
| | Dublin IRL | 10/30/98 | 10/29/99 | E |
| | Lucerne | 7/1/98 | | E |
| | Milwaukee | 1/1/99 | 6/30/99 | E |
| | Montpelier | 6/19/98 | 6/20/99 | E |
| | Oslo | 7/4/98 | 7/3/00 | E |
| **SC** | Baltimore | | | S |
| | Boston MOS | | | S |
| | Hastings | 3/23/99 | 6/7/99 | A |
| | Hastings | 6/8/99 | 9/20/99 | B |
| **SE** | Baltimore | 3/1/97 | | S |
| | Detroit | 9/2/97 | 6/30/99 | B |
| | Lincolnshire | 4/23/99 | 8/23/99 | |
| | Nagashima | 9/1/98 | 8/31/99 | |
| | Orlando Muv | | 11/30/99 | |
| | Paris Geo | 5/18/98 | 11/30/99 | S |
| | Perth Omni | 3/1/99 | 6/30/99 | |
| | Sapporo | 3/1/99 | 8/31/99 | |
| | Sudbury | 1/30/98 | 6/30/99 | B |
| | Tampa MOSI | 12/1/98 | 9/30/99 | S |
| | Toronto OSC | 3/6/98 | 3/31/02 | S |
| | Vaughan | 12/18/98 | 6/18/99 | |
| **Seasons** | Philadelphia | 9/11/98 | 11/12/99 | B |
| **Sedona** | Sedona | 3/1/99 | 10/31/99 | A |
| **ShinSymp** | Nagano Hot | 10/96 | 12/00 | A |
| **SI** | Aguascalientes | 3/1/99 | 10/31/99 | |
| | Berlin Disc | 4/1/99 | 7/31/99 | |

| Film | Theater | Open | Close | Status |
|---|---|---|---|---|
| | London ONT | 12/97 | | S |
| | Taejon Earth | 7/1/97 | 6/30/99 | A |
| **SileSky** | Lucerne | 10/19/98 | 12/31/99 | S |
| **SOA** | Dallas AA | 2/26/99 | | |
| **SOLOE** | Barcelona | 3/26/98 | 6/30/99 | B |
| | Calgary EC | 3/16/95 | 12/31/99 | |
| | Houston MNS | 7/1/98 | 6/30/00 | |
| | Lucerne | 3/1/99 | 12/31/99 | A |
| **Speed** | Calgary SC | 6/1/96 | | S |
| | Syracuse | 2/28/98 | | S |
| | Valencia Spn | 4/21/98 | 6/30/00 | |
| **SupeSpee** | Baltimore | 5/22/98 | | S |
| | Brussels | 9/30/98 | | B |
| | Dallas SP | 5/22/98 | | B |
| | Hull | 3/1/99 | 6/30/99 | |
| | Indianapolis WR | 4/16/99 | 12/31/01 | |
| | Memphis Pink | 5/1/99 | 10/1/99 | A |
| | Milwaukee | 5/15/99 | 12/8/99 | |
| | Murrieta | 12/98 | | |
| | Quebec | 2/23/99 | 6/21/99 | E |
| | San Diego RHF | 3/1/99 | 2/28/01 | S |
| | Speyer Imax | 4/2/98 | | E |
| | Syracuse | 9/1/97 | | S |
| **T40** | Dublin IRL | 6/8/99 | 6/25/99 | F |
| | Lucerne | 10/9/98 | 10/1/99 | A |
| | Sudbury | 1/30/98 | 6/30/99 | S |
| | Vancouver CN | 6/1/97 | 12/31/99 | B |
| **T90** | Hampton | 9/10/98 | 9/7/99 | S |
| | Norwalk | 11/20/98 | 12/31/99 | S |
| **Taiwan** | Taichung | 1/1/92 | | B |
| **TBAA** | Chicago MSI | 2/1/96 | 2/00 | S |
| | Corsicana | 6/1/99 | 10/1/99 | |
| | Matsusaka | 5/23/97 | 6/6/99 | A |
| | Phoenix | 6/1/99 | 8/31/99 | B |
| | Rio | 10/31/98 | 10/31/99 | |
| | Taejon MST | 12/31/98 | 12/31/00 | |
| **TF** | Dayton | 1/1/97 | 12/31/99 | |
| | Tampa MOSI | 12/1/98 | 9/30/99 | S |
| | Warner Robins | 7/92 | | A |
| | Wash NASM | 7/1/76 | | A |
| **TR** | Aguascalientes | 6/1/99 | 7/31/99 | |
| | Alamogordo | 4/1/99 | 6/30/99 | A |
| | Baltimore | 5/8/98 | 6/19/99 | E |
| | Birmingham | 5/15/99 | | |
| | Boston MOS | 2/12/99 | 6/15/99 | B |
| | Branson | 3/13/98 | 12/31/99 | |
| | Detroit | 1/99 | 12/99 | |
| | Hastings | 6/8/99 | 9/20/99 | A |
| | Huntsville | 5/28/99 | 9/7/99 | |
| | Hutchinson | 5/1/99 | 12/31/99 | |
| | Indianapolis CMI | 4/30/99 | | |
| | Kansas City Zoo | 1/16/99 | 10/31/99 | B |
| | London ONT | 12/20/98 | 6/99 | B |
| | Mexico City Pap | 3/6/99 | 11/5/99 | |
| | Norwalk | 1/1/99 | 6/17/99 | B |
| | Oulu | 4/28/99 | | |
| | Paris Geo | 6/25/98 | 6/26/99 | B |
| | Perth Omni | 4/4/98 | 6/30/99 | A |
| | Pittsburgh | 12/11/98 | 9/6/99 | B |
| | Seoul | 4/99 | | |
| | Sudbury | 6/19/99 | 10/31/99 | |
| | Townsville | 2/1/99 | 7/30/99 | |
| | Valencia Spn | 3/98 | | |
| **Trex** | Adelaide | 12/10/98 | 11/14/00 | |
| | Apple Valley | 11/26/98 | 12/31/99 | |
| | Atlanta FMNH | 1/1/99 | 6/30/99 | A |
| | Bangkok | 3/99 | 9/99 | |
| | Bochum | 5/13/99 | 12/31/00 | |
| | Bradford | 4/5/99 | 4/5/00 | |
| | Brisbane | 1/22/99 | 11/14/00 | |
| | Brossard | 12/18/98 | 6/18/99 | |
| | Buffalo | 6/6/99 | 12/30/99 | |
| | Cathedral City | 5/1/99 | 8/31/99 | A |
| | Chicago NP | 11/7/98 | 10/31/99 | A |
| | Columbus Mar | 12/25/98 | 6/30/99 | A |
| | Copenhagen | 11/27/98 | 5/15/00 | |
| | Dublin IRL | 12/26/98 | 6/25/99 | |
| | Duluth | 5/28/99 | 11/30/99 | |
| | Fort Lauderdale | 1/22/99 | 1/22/00 | |
| | Galveston | 12/26/98 | 12/24/99 | A |
| | Hampton | 5/28/99 | 11/30/99 | |
| | Hutchinson | 1/4/99 | 1/3/00 | |
| | Indianapolis WR | 11/5/98 | 11/9/99 | A |
| | Irvine | 10/23/98 | 12/31/01 | |
| | Las Vegas Lux | 2/11/99 | 8/11/99 | |
| | Little Rock | 1/15/99 | 1/14/00 | |
| | London Troc | 11/27/98 | 10/31/99 | |
| | Lubbock | 6/30/99 | 12/30/99 | |
| | Melbourne | 12/3/98 | 11/14/00 | |
| | Miami | 1/22/99 | 7/17/99 | |
| | Montpelier | 3/24/99 | 3/23/00 | |
| | Myrtle Beach | 11/13/98 | 10/8/99 | |
| | New Orleans | 5/1/99 | 4/1/00 | |
| | New York Sony | 10/23/98 | 10/8/99 | |
| | Norwalk | 1/1/99 | 6/20/99 | A |
| | Nyack | 2/12/99 | 8/12/99 | |
| | Ontario Edw | 10/23/98 | 12/31/01 | |
| | Perth Omni | 3/3/99 | 6/30/99 | |
| | Portland | 2/5/98 | 10/1/99 | A |
| | Quebec | 2/23/99 | 6/21/99 | A |
| | Quebec | 6/22/99 | 2/22/01 | B |
| | Regina | 6/99 | 6/00 | |
| | Richmond BC | 12/18/98 | 2/12/00 | |
| | Sapporo | 5/22/99 | 11/21/99 | |
| | Singapore SC | 2/99 | 8/99 | |
| | Sinsheim | 3/18/99 | | |
| | Spokane | 5/99 | 8/99 | A |
| | Sydney | 12/3/98 | 11/14/00 | |
| | Tampa MOSI | 5/28/99 | 11/18/99 | A |
| | Tempe | 1/14/99 | 7/15/99 | B |
| | Tijuana | 3/6/99 | 9/10/99 | |
| | Vancouver CN | 4/9/99 | | B |
| | Vaughan | 2/12/99 | 2/12/00 | |
| | Virginia Beach | 1/8/99 | 4/30/01 | |
| **TRF** | Boston MOS | | | S |
| | Munich | 12/98 | 6/99 | |
| | Tampa MOSI | 3/20/96 | 9/30/99 | S |
| **TTL** | Boston MOS | | | S |
| | Dallas SP | 9/24/98 | 6/20/00 | S |
| | Gurnee | 4/17/99 | 10/31/99 | A |
| | Shreveport | 11/15/98 | 6/30/99 | |
| | Syracuse | 10/15/97 | | S |
| | Tampa MOSI | 7/1/95 | 9/30/99 | S |
| **Urushi** | Aizuwakamatsu | 8/1/96 | | |
| **VLBP** | Shima | 1/96 | 12/00 | |
| **WABOS** | Copenhagen | 6/1/96 | 9/1/99 | |
| | Perth Omni | 11/1/97 | 6/30/99 | |
| | Valencia Spn | 4/17/98 | 4/16/00 | |
| **WATE** | Katoomba | 6/1/97 | | A |
| **Whales** | Alamogordo | 4/1/99 | 6/30/99 | B |
| | Anchorage | 12/17/98 | 9/15/00 | B |
| | Branson | 5/28/99 | 12/31/99 | |
| | Calcutta | 7/1/98 | 6/30/99 | |
| | Cape Town | 7/13/98 | | S |
| | Cleveland | 11/20/98 | 7/20/99 | A |
| | Corsicana | 3/1/99 | 7/1/99 | |
| | Hague | 12/17/98 | 6/16/99 | B |
| | Honolulu DCI | 1/15/97 | | B |
| | Hull | 4/15/99 | 12/15/99 | |
| | La Coruna | 10/23/98 | 9/30/99 | A |
| | Macon | 5/10/97 | | |
| | Munich | 1/3/97 | | B |
| | Reno FP | 6/13/98 | 6/30/99 | S |
| | Rotterdam | 12/17/98 | | A |
| | Seattle Omni | 7/18/97 | 12/31/99 | B |
| | Sudbury | 4/6/99 | 6/30/99 | S |
| | Victoria | 6/26/98 | 8/99 | B |
| | Yunelin Hsien 1 | 1/1/99 | 12/31/99 | |
| **Wildfire** | Edmonton SSC | 5/14/99 | 9/6/99 | A |
| | Houston MNS | 4/1/99 | 6/15/99 | A |
| | Houston MNS | 6/16/99 | 3/30/00 | B |
| | Las Vegas CP | 3/25/99 | 7/25/99 | A |
| | Orlando SC | 1/6/99 | 3/6/00 | A |
| | Philadelphia | 6/24/99 | 1/24/00 | B |
| | Wash NASM | 3/12/99 | 9/12/99 | E |
| | Winnipeg | 3/15/99 | 9/15/99 | A |
| **WOC** | Bochum | 10/16/98 | | |
| | Chattanooga | 10/10/98 | | |
| | Montpelier | 5/29/98 | | |
| | Poitiers Imax 3D | 5/98 | 5/00 | A |
| | Sinsheim | 2/21/98 | 6/99 | |
| **Wolves** | Atlanta FMNH | 3/1/99 | 9/30/99 | B |
| | Calgary EC | 4/30/99 | 9/30/99 | A |
| | Myrtle Beach | 3/1/99 | 2/28/00 | A |
| | Phoenix | 6/1/99 | 12/14/00 | A |
| | Saint Louis Arch | 5/15/99 | 5/15/00 | A |
| | Seattle PSC | 6/1/99 | 6/1/01 | A |
| | Toronto OSC | 5/7/99 | 12/31/99 | A |
| | Vancouver SW | 3/12/99 | 11/7/99 | A |
| | Vienna | 4/1/99 | 9/30/99 | A |
| | Wash NASM | 6/1/99 | 12/1/99 | E |
| | Winnipeg | 3/27/99 | 9/15/99 | A |
| | Yellowstone | 4/1/99 | 10/1/99 | A |
| **Yell** | Katoomba | 12/17/98 | 6/17/99 | |
| | Macon | 1/20/97 | | |
| | Munich | 11/6/97 | | B |
| | Yellowstone | 5/94 | | A |
| **ZC** | Zion | 4/1/99 | 10/31/99 | A |

# June 1999 by Theater

| Theater | Film | Open | Close | Status |
|---|---|---|---|---|
| **Adelaide** | ATSOT | 3/19/99 | | |
| | E3D | 5/20/99 | 5/00 | A |
| | Everest | 5/8/98 | 12/31/00 | |
| | Extreme | 3/25/99 | 9/30/99 | |
| | MOE | 2/1/99 | 2/1/00 | |
| | Trex | 12/10/98 | 11/14/00 | |
| **Aguascalientes** | FP | 10/12/98 | 10/12/99 | |
| | MOE | 11/98 | 11/99 | |
| | SI | 3/1/99 | 10/31/99 | |
| | TR | 6/1/99 | 7/31/99 | |
| **Aichi** | Africa | 4/1/98 | 9/30/99 | |
| **Aizuwakamatsu** | Urushi | 8/1/96 | | |
| **Alamogordo** | TR | 4/1/99 | 6/30/99 | A |
| | Whales | 4/1/99 | 6/30/99 | B |
| **Albuquerque** | MOE | 3/22/99 | 9/99 | A |
| **Anchorage** | Alaska | 5/1/99 | 9/30/99 | A |
| | Whales | 12/17/98 | 9/15/00 | B |
| **Apple Valley** | AEK | 6/12/98 | 3/29/00 | A |
| | ITD | 3/29/97 | 3/29/02 | A |
| | Trex | 11/26/98 | 12/31/99 | |
| **Atlanta FMNH** | GC | 6/3/99 | 8/26/99 | |
| | Trex | 1/1/99 | 6/30/99 | A |
| | Wolves | 3/1/99 | 9/30/99 | B |
| **Baltimore** | Africa | | | S |
| | Beavers | | | S |
| | CV | 4/19/98 | 6/30/99 | S |
| | LS | 10/2/98 | 6/30/99 | A |
| | MOE | 5/21/99 | 9/30/99 | A |
| | ROF | | | S |
| | SC | | | S |
| | SE | 3/1/97 | | S |
| | SupeSpee | 5/22/98 | | S |
| | TR | 5/8/98 | 6/19/99 | E |
| **Bangkok** | ITD | 3/1/99 | 2/28/00 | |
| | Trex | 3/99 | 9/99 | |
| **Barcelona** | Amazon | 11/18/98 | 11/18/99 | |
| | ATSOT | 5/29/97 | | |
| | Extreme | 5/12/99 | 5/00 | |
| | ITD | 2/22/96 | 12/31/99 | |
| | L5 | 11/1/98 | 10/31/99 | |
| | SOLOE | 3/26/98 | 6/30/99 | B |
| **Beijing** | Africa | 8/25/97 | 8/31/99 | A |
| **Berlin Disc** | Alaska | 4/1/99 | 7/31/99 | |
| | Amazon | 5/1/99 | 11/30/99 | |
| | Beavers | 10/2/98 | 10/31/99 | B |
| | BP | 10/2/98 | 10/1/99 | A |
| | E3D | 2/26/99 | 12/31/99 | A |
| | LS | 10/2/98 | 8/31/99 | B |
| | SI | 4/1/99 | 7/31/99 | |
| **Birmingham** | LS | 12/1/98 | 6/30/99 | |
| | TR | 5/15/99 | | |
| **Bochum** | AEK | 2/11/99 | 2/8/00 | |
| | ATSOT | 12/97 | | |
| | Imagine | 10/16/98 | 12/31/99 | |
| | LB | 10/16/98 | 12/31/99 | |
| | MOE | 3/25/99 | 12/25/99 | |
| | MTM | 2/1/99 | 7/30/99 | |
| | RSATM | 6/15/98 | 6/14/00 | E |
| | Trex | 5/13/99 | 12/31/00 | |
| | WOC | 10/16/98 | | |
| **Bogota** | LS | 5/28/99 | 1/27/00 | |
| **Boise** | Everest | 4/30/99 | 8/30/99 | |
| **Boston MOS** | Alaska | 2/12/99 | 6/99 | A |
| | SC | | | S |
| | TR | 2/12/99 | 6/15/99 | B |
| | TRF | | | S |

| Theater | Film | Open | Close | Status |
|---|---|---|---|---|
| | TTL | | | S |
| **Bradford** | Everest | 4/1/99 | 9/30/99 | |
| | GP | 5/1/99 | 10/31/99 | |
| | OMATS | 6/19/99 | 6/24/99 | F |
| | Trex | 4/5/99 | 4/5/00 | |
| **Branson** | Alaska | 5/1/99 | 4/1/00 | |
| | GC | 4/99 | 8/00 | |
| | MTM | 3/1/98 | 4/30/00 | B |
| | Ozarks | 1/1/93 | 12/31/99 | A |
| | TR | 3/13/98 | 12/31/99 | |
| | Whales | 5/28/99 | 12/31/99 | |
| **Brisbane** | E3D | 5/20/99 | 5/00 | A |
| | Everest | 1/22/99 | 7/99 | |
| | Extreme | 3/25/99 | 9/30/99 | |
| | Trex | 1/22/99 | 11/14/00 | |
| **Brossard** | LS | 6/15/99 | 10/5/99 | |
| | Trex | 12/18/98 | 6/18/99 | |
| **Brussels** | BP | 9/30/98 | 8/31/99 | S |
| | DIA | 5/20/98 | 8/31/99 | B |
| | MOE | 12/31/98 | 6/30/99 | |
| | SupeSpee | 9/30/98 | | B |
| **Buffalo** | Everest | 6/6/99 | 12/31/99 | |
| | Trex | 6/6/99 | 12/30/99 | |
| **Calcutta** | Whales | 7/1/98 | 6/30/99 | |
| **Calgary EC** | CV | 3/21/97 | 12/31/99 | |
| | DIS | 1/1/98 | 12/31/99 | |
| | Extreme | 3/31/99 | | |
| | SOLOE | 3/16/95 | 12/31/99 | |
| | Wolves | 4/30/99 | 9/30/99 | A |
| **Calgary SC** | OG | 2/1/99 | 9/6/99 | A |
| | Speed | 6/1/96 | | S |
| **Cape Town** | AEK | 11/15/98 | | B |
| | Africa | 7/13/98 | | S |
| | Alaska | 3/19/99 | 9/18/00 | |
| | Everest | 7/13/98 | | B |
| | GC | 7/13/98 | | S |
| | LS | 11/12/98 | | A |
| | Whales | 7/13/98 | | S |
| **Castle Rock** | EMSH | 5/1/99 | 10/31/99 | A |
| **Cathedral City** | Everest | 4/1/99 | 7/31/99 | A |
| | MTM | 4/1/99 | 7/31/99 | B |
| | Trex | 5/1/99 | 8/31/99 | A |
| **Charlotte** | MOE | 5/29/99 | 11/24/99 | A |
| **Chattanooga** | ITD | 4/1/97 | 5/3/01 | B |
| | LB | 5/3/96 | 5/3/01 | |
| | WOC | 10/10/98 | | |
| **Chicago MSI** | Amazon | 5/14/99 | 1/31/00 | |
| | MOF | 6/99 | 10/99 | B |
| | TBAA | 2/1/96 | 2/00 | S |
| **Chicago NP** | E3D | 3/31/99 | 3/31/00 | A |
| | Extreme | 6/4/99 | | |
| | ITD | 1/1/99 | 12/31/99 | S |
| | MTA | 1/1/99 | 1/1/00 | S |
| | Trex | 11/7/98 | 10/31/99 | A |
| **Cincinnati** | AEK | 2/12/99 | 2/12/00 | |
| | MOE | 6/99 | 10/99 | |
| **Cleveland** | Alaska | 3/15/99 | 10/15/99 | A |
| | Everest | 11/20/98 | | B |
| | MOE | 1/1/99 | 12/31/99 | |
| | Whales | 11/20/98 | 7/20/99 | A |
| **Cocoa** | Antarc | 2/1/99 | 1/31/00 | |
| | MOTM | 2/1/97 | 6/30/99 | |
| **Columbus Mar** | DIS | 3/5/99 | 12/31/99 | |
| | E3D | 6/4/99 | 12/31/99 | A |
| | Extreme | 6/15/99 | | |
| | LS | 3/12/99 | 9/12/99 | A |
| | RSATM | 6/30/99 | 9/30/99 | E |
| | Trex | 12/25/98 | 6/30/99 | A |
| **Copenhagen** | BP | 4/1/99 | 5/15/00 | |
| | CV | 9/2/98 | 5/15/00 | |
| | MOE | 3/3/99 | 10/1/99 | |
| | Trex | 11/27/98 | 5/15/00 | |
| | WABOS | 6/1/96 | 9/1/99 | |
| **Corsicana** | TBAA | 6/1/99 | 10/1/99 | |
| | Whales | 3/1/99 | 7/1/99 | |
| **Dallas AA** | SOA | 2/26/99 | | |
| **Dallas SP** | Amazon | 2/26/99 | 2/00 | A |
| | MOE | 9/25/98 | 12/31/99 | A |
| | MTM | 9/25/98 | 9/24/99 | B |
| | SupeSpee | 5/22/98 | | B |
| | TTL | 9/24/98 | 6/20/00 | S |
| **Dayton** | MOF | 6/1/99 | 1/3/00 | |
| | TF | 1/1/97 | 12/31/99 | |
| **Denver** | AEK | 2/12/99 | 6/10/99 | S |
| | Alaska | 2/12/99 | 6/10/99 | A |
| | Everest | 2/12/99 | 6/10/99 | B |
| | MOE | 6/11/99 | 1/11/00 | |
| **Detroit** | Everest | 5/15/98 | 8/31/99 | |
| | SE | 9/2/97 | 6/30/99 | B |
| | TR | 1/99 | 12/99 | |
| **Dollywood** | Heart | 4/10/94 | | A |
| **Dublin CA** | Everest | | | |
| **Dublin IRL** | BP | 10/2/98 | 3/31/00 | |
| | ITD | 6/24/99 | 12/23/99 | |
| | LS | 6/6/98 | 10/22/99 | B |
| | RSATM | 10/30/98 | 10/29/99 | E |
| | T40 | 6/8/99 | 6/25/99 | F |
| | Trex | 12/26/98 | 6/25/99 | |
| **Duluth** | DIA | 6/6/98 | 12/31/99 | |
| | Trex | 5/28/99 | 11/30/99 | |
| **Dusseldorf** | E3D | 3/25/99 | 3/25/00 | A |
| | Everest | 10/5/98 | 8/4/99 | |
| | Extreme | 6/11/99 | 6/00 | |
| | MTM | 2/1/99 | 7/30/99 | |
| **Edmonton FP** | E3D | 5/14/99 | 12/99 | A |
| | Extreme | 6/11/99 | | |
| **Edmonton SSC** | MOF | 2/12/99 | 6/24/99 | |
| | MTM | 1/9/98 | 6/30/00 | |
| | Wildfire | 5/14/99 | 9/6/99 | A |
| **Fort Lauderdale** | AEK | 10/9/98 | 10/9/99 | |
| | ITD | 6/4/97 | 11/30/99 | B |
| | Trex | 1/22/99 | 1/22/00 | |
| **Fort Worth** | AEK | 4/16/99 | 11/4/99 | |
| **Frankfurt** | ATSOT | 4/1/99 | 1/1/00 | |
| | Everest | 4/1/99 | 9/30/99 | |
| | MOTM | 1/4/99 | 1/4/00 | B |
| **Galveston** | E3D | 5/99 | 12/99 | A |
| | Trex | 12/26/98 | 12/24/99 | A |
| **Gatlinburg** | Everest | 7/17/98 | 6/14/99 | B |
| | GC | 7/17/98 | 6/30/99 | A |
| **Grand Canyon** | GC | 3/1/99 | 10/31/99 | A |
| **Gurnee** | TTL | 4/17/99 | 10/31/99 | A |
| **Hague** | AEK | 4/12/99 | 10/11/99 | B |
| | Extreme | 4/27/99 | 10/99 | A |
| | Whales | 12/17/98 | 6/16/99 | B |
| **Halifax** | E3D | 5/19/99 | 12/99 | A |
| | GC | 2/12/99 | 6/12/99 | |
| | ITD | 2/15/99 | 7/15/99 | |
| **Hampton** | Africa | 7/15/98 | | S |
| | L5 | 1/15/99 | 6/30/99 | |
| | MOE | 3/26/99 | 9/26/99 | |
| | MTM | 9/10/98 | 6/30/99 | S |
| | T90 | 9/10/98 | 9/7/99 | S |
| | Trex | 5/28/99 | 11/30/99 | |
| **Hastings** | Amazon | 3/23/99 | 6/7/99 | B |
| | SC | 3/23/99 | 6/7/99 | A |
| | SC | 6/8/99 | 9/20/99 | B |
| | TR | 6/8/99 | 9/20/99 | A |
| **Hong Kong** | CV | 2/10/98 | 9/16/99 | S |
| | Everest | 4/28/99 | 9/30/99 | |
| **Honolulu DCI** | BP | 1/1/97 | 12/31/99 | |
| | Extreme | 6/1/99 | 6/1/00 | |
| | HH | 12/2/91 | | A |
| | ITD | 7/1/97 | 12/31/99 | |
| | ROF | 1/18/94 | | B |
| | Whales | 1/15/97 | | B |
| **Houston MNS** | Alaska | 6/99 | | B |
| | Beavers | 4/1/99 | 6/99 | B |
| | MOE | 6/99 | 12/99 | A |
| | SOLOE | 7/1/98 | 6/30/00 | |
| | Wildfire | 4/1/99 | 6/15/99 | A |
| | Wildfire | 6/16/99 | 3/30/00 | B |
| **Houston SCH** | BP | 7/30/94 | 5/31/00 | |
| | DIA | 1/18/93 | 5/31/00 | B |
| | DIS | 7/30/94 | 5/31/00 | |
| | HC | 6/30/94 | 5/31/00 | B |
| | MTM | 6/28/97 | 12/31/01 | |
| **Hull** | SupeSpee | 3/1/99 | 6/30/99 | |
| | Whales | 4/15/99 | 12/15/99 | |
| **Huntsville** | MTM | 6/3/98 | 5/1/00 | |
| | OG | 1/22/99 | | |
| | TR | 5/28/99 | 9/7/99 | |
| **Hutchinson** | DIA | | 6/17/99 | S |
| | DIS | 10/15/94 | 12/31/99 | S |
| | Everest | 10/1/98 | 3/11/01 | B |
| | LS | | 9/15/99 | S |
| | MTM | 11/14/97 | 12/31/00 | B |
| | TR | 5/1/99 | 12/31/99 | |
| | Trex | 1/4/99 | 1/3/00 | |
| **Ichikawa** | MOE | 4/1/99 | 8/1/99 | |
| **Indianapolis CMI** | Beavers | 4/30/98 | 7/30/99 | |
| | TR | 4/30/99 | | |
| **Indianapolis WR** | AEK | 6/20/99 | 2/27/01 | |
| | E3D | 5/99 | 1/00 | A |
| | L5 | 8/7/97 | 8/15/01 | |
| | MTA | 4/99 | 9/99 | |
| | MTM | 8/7/97 | 2/27/01 | |
| | SupeSpee | 4/16/99 | 12/31/01 | |
| | Trex | 11/5/98 | 11/9/99 | A |
| **Irvine** | E3D | 2/26/99 | | A |
| | Extreme | 6/4/99 | 12/31/99 | |
| | ITD | 1/1/98 | 12/31/01 | S |
| | Trex | 10/23/98 | 12/31/01 | |
| **Jersey City** | IOTS | 4/23/99 | 10/99 | A |
| | MOE | 4/23/99 | 10/99 | B |
| **Kagoshima** | MOE | 4/1/99 | 10/7/99 | |
| **Kansas City Zoo** | AEK | 5/15/99 | 7/9/99 | A |
| | GP | 5/15/99 | 9/15/99 | B |
| | TR | 1/16/99 | 10/31/99 | B |
| **Kaohsiung** | HD | 11/9/98 | 11/8/99 | |
| | ITD | 5/9/98 | 11/8/99 | |
| **Katoomba** | WATE | 6/1/97 | | A |
| | Yell | 12/17/98 | 6/17/99 | |
| **Kitakyushu** | MTM | 4/1/98 | 3/31/00 | |
| **Kofu** | GP | 1/15/99 | 7/15/99 | A |
| **KSC 1** | DIA | 7/21/85 | | A |
| | MTM | 5/21/97 | | A |
| **KSC 2** | L5 | 10/12/96 | | A |
| **Kuruma** | CV | 3/2/99 | 8/31/99 | A |
| **Kyoto** | Alaska | 3/21/98 | 2/28/02 | |
| **La Coruna** | LS | 10/23/98 | 7/31/99 | B |
| | Whales | 10/23/98 | 9/30/99 | A |
| **Laie** | Everest | 5/1/99 | 4/30/00 | |
| | PO | 1/96 | | A |
| **Langley** | E3D | 5/19/99 | 12/99 | A |
| **Las Palmas** | LS | 6/24/99 | 6/23/00 | |
| **Las Vegas CP** | Wildfire | 3/25/99 | 7/25/99 | A |
| **Las Vegas Lux** | ITD | 1/1/99 | 12/31/99 | |
| | MOE | 2/99 | 2/00 | |
| | Trex | 2/11/99 | 8/11/99 | |
| **Leon** | MOE | 6/1/99 | 12/1/99 | |
| | ROF | 8/98 | 7/99 | |
| **Lincolnshire** | E3D | 3/31/99 | 3/31/00 | A |
| | SE | 4/23/99 | 8/23/99 | |
| **Little Rock** | MOF | 6/15/99 | 12/15/99 | |
| | OG | 3/26/99 | 9/99 | |
| | Trex | 1/15/99 | 1/14/00 | |
| **London BFI** | DIS | 5/1/99 | | |
| | ITD | 5/1/99 | | |
| | OMATS | 6/11/99 | 12/31/99 | |
| **London ONT** | CV | 4/98 | 12/31/99 | S |
| | Everest | 12/20/98 | | A |
| | FOK | 6/1/97 | | S |
| | ITD | 8/1/98 | | B |
| | MG | 9/16/97 | | S |
| | SI | 12/97 | | S |
| | TR | 12/20/98 | 6/99 | B |
| **London Troc** | L5 | 6/20/98 | 10/31/99 | |
| | Trex | 11/27/98 | 10/31/99 | |
| **Los Angeles CSC** | CV | 2/26/99 | 6/24/99 | B |
| | E3D | 2/26/99 | | A |
| | Everest | 2/26/99 | | B |
| | IOTS | 6/25/99 | 12/31/99 | A |
| | ITD | 10/16/98 | 6/24/99 | S |
| **Louisville** | AEK | 1/9/99 | 6/99 | A |
| | AEK | 6/99 | | B |
| | GP | 1/9/99 | 6/99 | B |
| | MOE | 6/15/99 | 1/7/00 | A |
| **Lubbock** | Trex | 6/30/99 | 12/30/99 | |
| **Lucerne** | Beavers | 11/1/98 | 6/30/99 | B |
| | BP | 3/1/99 | 2/29/00 | |
| | DIA | 7/1/98 | 6/30/99 | |
| | DIS | 4/25/97 | 12/31/99 | |
| | Everest | 5/11/98 | | B |
| | Extreme | 5/2/99 | 5/00 | |
| | FTM | 10/2/98 | 12/31/99 | |
| | RSATM | 7/1/98 | | E |
| | SileSky | 10/19/98 | 12/31/99 | S |
| | SOLOE | 3/1/99 | 12/31/99 | A |
| | T40 | 10/9/98 | 10/1/99 | A |
| **Macon** | Whales | 5/10/97 | | |
| | Yell | 1/20/97 | | |
| **Madrid** | ATSOT | 10/27/98 | | |
| | IA | 10/22/98 | 10/99 | |
| | ITD | 5/5/99 | 6/24/00 | |
| **Matsusaka** | TBAA | 5/23/97 | 6/6/99 | A |
| **Matsuyama** | Closed | 9/97 | 12/31/99 | |
| **Melbourne** | E3D | 5/20/99 | 5/00 | A |
| | Everest | 5/98 | 12/11/00 | |
| | Extreme | 3/25/99 | 9/30/99 | |
| | MOE | 2/1/99 | 2/1/00 | |
| | Trex | 12/3/98 | 11/14/00 | |
| **Memphis Pink** | GP | 5/1/99 | 10/1/99 | B |
| | SupeSpee | 5/1/99 | 10/1/99 | A |
| **Mexico City Pap** | Amazon | 1/1/99 | 8/31/99 | A |
| | Everest | 1/27/99 | 9/26/99 | A |
| | TR | 3/6/99 | 11/5/99 | |
| **Miami** | Extreme | 6/99 | | |
| | ITD | 4/99 | 10/99 | |
| | Trex | 1/22/99 | 7/17/99 | |
| **Milwaukee** | AEK | 12/12/98 | 6/30/99 | |
| | Alaska | 3/6/99 | 10/1/99 | B |
| | RSATM | 1/1/99 | 6/30/99 | E |

| Theater | Film | Open | Close | Status |
|---|---|---|---|---|
| | SupeSpee | 5/15/99 | 12/8/99 | |
| **Mobile** | Alaska | 5/21/99 | 1/15/00 | |
| | MTM | 1/8/99 | 11/15/99 | |
| **Monterrey Mex** | MOE | 3/18/99 | 7/18/99 | |
| **Montpelier** | ATSOT | 11/11/98 | | |
| | DIA | 1/20/99 | 1/19/00 | |
| | Extreme | 5/5/99 | 5/00 | |
| | RSATM | 6/19/98 | 6/20/99 | E |
| | Trex | 3/24/99 | 3/23/00 | |
| | WOC | 5/29/98 | | |
| **Montreal FP** | E3D | 6/17/99 | 12/31/99 | A |
| **Montreal VP** | Extreme | 4/16/99 | 9/6/99 | A |
| | MOE | 4/16/99 | 9/6/99 | A |
| **Munich** | AEK | 5/1/99 | 2/1/00 | |
| | Alaska | 4/99 | 8/99 | |
| | ATSOT | 3/11/98 | | B |
| | Extreme | 4/12/99 | 10/30/99 | |
| | ITD | 1/7/99 | 1/6/00 | |
| | TRF | 12/98 | 6/99 | |
| | Whales | 1/3/97 | | B |
| | Yell | 11/6/97 | | B |
| **Murrieta** | OG | 3/4/99 | 9/99 | |
| | SupeSpee | 12/98 | | |
| **Myrtle Beach** | Everest | 7/1/98 | 7/31/99 | |
| | IOTS | 5/1/99 | 12/31/99 | |
| | MOE | 1/1/99 | 7/31/99 | |
| | Trex | 11/13/98 | 10/8/99 | |
| | Wolves | 3/1/99 | 2/28/00 | A |
| **Nagano Hot** | ShinSymp | 10/96 | 12/00 | A |
| **Nagashima** | SE | 9/1/98 | 8/31/99 | |
| **Nagoya OT** | ITD | 4/1/99 | 7/31/99 | |
| **New Orleans** | GC | 3/5/99 | 6/5/99 | |
| | Trex | 5/1/99 | 4/1/00 | |
| **New York AMNH** | AEK | 9/26/98 | 6/4/99 | |
| | Amazon | 11/98 | 4/30/00 | B |
| | Everest | 6/5/99 | 1/31/00 | |
| **New York Sony** | ATSOT | | | B |
| | E3D | 3/31/99 | 3/31/00 | A |
| | Extreme | 6/4/99 | 2/4/00 | |
| | HD | 5/9/98 | 6/30/99 | S |
| | ITD | 5/95 | 12/99 | S |
| | L5 | 1/1/99 | 12/31/99 | S |
| | MTA | 7/98 | 7/99 | |
| | OG | 1/23/99 | | |
| | Trex | 10/23/98 | 10/8/99 | |
| **Niagara** | MOE | 5/1/99 | 10/1/99 | |
| | Niagara | 1/87 | | A |
| **Norfolk** | LS | 6/1/94 | | A |
| **Norwalk** | Everest | 1/1/99 | 10/21/99 | B |
| | IOTS | 6/18/99 | 10/21/99 | A |
| | MTM | 1/1/99 | 10/21/99 | E |
| | T90 | 11/20/98 | 12/31/99 | S |
| | TR | 1/1/99 | 6/17/99 | B |
| | Trex | 1/1/99 | 6/20/99 | A |
| **Nyack** | AEK | 5/99 | 11/99 | |
| | ITD | 9/25/98 | 1/20/00 | |
| | Trex | 2/12/99 | 8/12/99 | |
| **Oklahoma City** | Everest | 6/1/99 | 12/31/99 | A |
| **Omaha** | AEK | 7/1/98 | 6/30/99 | |
| | Everest | 2/15/99 | | |
| | ITD | 3/29/98 | 3/31/00 | |
| | MOE | 3/27/99 | 9/27/99 | |
| **Ontario Edw** | AEK | 1/31/99 | 6/30/99 | |
| | E3D | 2/26/99 | | |
| | Extreme | 6/4/99 | 12/31/99 | |
| | ITD | 11/26/97 | 12/31/01 | |
| | L5 | 7/1/98 | 12/31/01 | |
| | Trex | 10/23/98 | 12/31/01 | |
| **Ontario Mills** | Africa | 7/2/98 | 6/30/99 | E |
| | Alaska | 3/26/99 | 6/30/99 | S |
| | Beavers | 3/26/99 | 3/26/00 | |
| | MTA | | 6/30/99 | S |
| | ROF | 5/28/99 | 9/28/99 | |
| **Orlando Muv** | ITD | 7/3/98 | 11/30/00 | |
| | SE | | 11/30/99 | |
| **Orlando SC** | GP | 4/1/99 | 7/31/99 | A |
| | ROF | 4/1/99 | 7/31/99 | B |
| | Wildfire | 1/6/99 | 3/6/00 | A |
| **Osaka Sci** | L5 | 5/28/99 | 11/30/99 | |
| **Osaka Sun** | AEK | 4/1/99 | 9/30/99 | |
| | ITD | 1/1/99 | 6/30/99 | |
| **Oslo** | Africa | 5/99 | 4/00 | |
| | BP | 5/1/99 | 7/31/00 | |
| | Extreme | 3/12/99 | 3/12/00 | |
| | GC | 5/98 | 8/1/99 | |
| | LS | 11/1/98 | 10/31/99 | |
| | OG | 1/22/99 | | |
| | RSATM | 7/4/98 | 7/3/00 | E |
| **Oulu** | TR | 4/28/99 | | |
| **Paris Def** | Extreme | 5/5/99 | 5/00 | |
| | MOE | 10/21/98 | 7/21/99 | |
| | OG | 5/99 | 11/99 | |
| **Paris Geo** | Everest | 3/11/99 | 10/10/99 | |
| | MOE | 11/18/98 | 5/18/00 | |
| | SE | 5/18/98 | 11/30/99 | S |
| | TR | 6/25/98 | 6/26/99 | B |
| **Pensacola** | DIA | 3/6/99 | 9/6/99 | B |
| | MOF | 11/8/96 | | A |
| **Perth Omni** | AEK | 10/15/98 | 6/30/99 | |
| | Antarc | 2/92 | | S |
| | CV | 1/1/97 | 6/30/99 | B |
| | DIS | 2/95 | | S |
| | LS | 6/95 | | S |
| | MOE | 5/1/99 | 9/30/99 | |
| | ROF | 10/91 | | S |
| | SE | 3/1/99 | 6/30/99 | |
| | TR | 4/4/98 | 6/30/99 | A |
| | Trex | 3/3/99 | 6/30/99 | |
| | WABOS | 11/1/97 | 6/30/99 | |
| **Philadelphia** | MOE | 3/12/99 | 9/9/99 | |
| | OG | 1/29/99 | | |
| | Seasons | 9/11/98 | 11/12/99 | B |
| | Wildfire | 6/24/99 | 1/24/00 | B |
| **Phoenix** | TBAA | 6/1/99 | 8/31/99 | B |
| | Wolves | 6/1/99 | 12/14/00 | A |
| **Pittsburgh** | MOE | 5/14/99 | 10/14/99 | |
| | TR | 12/11/98 | 9/6/99 | B |
| **Poitiers Imax** | MOE | 2/5/99 | 2/5/00 | A |
| **Poitiers Imax 3D** | WOC | 5/98 | 5/00 | A |
| **Poitiers Omni** | Everest | 2/1/99 | 11/30/99 | |
| **Portland** | AEK | 2/5/99 | 6/8/99 | B |
| | DIS | 5/28/99 | 9/6/99 | |
| | Trex | 2/5/98 | 10/1/99 | A |
| **Quebec** | AEK | 6/1/99 | 5/31/01 | |
| | E3D | 6/22/99 | 10/25/99 | A |
| | Everest | 2/23/99 | 6/21/99 | E |
| | IA | 2/23/99 | 6/21/99 | |
| | LS | 2/23/99 | 6/21/99 | E |
| | SupeSpee | 2/23/99 | 6/21/99 | E |
| | Trex | 2/23/99 | 6/21/99 | A |
| | Trex | 6/22/99 | 2/22/01 | B |
| **Regina** | AEK | 12/15/98 | 10/1/99 | |
| | Everest | 6/15/98 | | |
| | GP | 3/99 | 9/99 | A |
| | IA | 10/10/98 | | B |
| | Trex | 6/99 | 6/00 | |
| **Reno FP** | Africa | 1/1/98 | | S |
| | Alaska | 6/22/99 | 1/2/00 | A |
| | LS | 1/12/99 | 9/5/99 | A |
| | Whales | 6/13/98 | 6/30/99 | S |
| **Reno NBS** | MOE | 1/2/99 | 7/2/99 | |
| **Richmond BC** | E3D | 5/19/99 | 12/99 | A |
| | Extreme | 4/9/99 | | |
| | MOE | 12/18/98 | 8/18/99 | |
| | Trex | 12/18/98 | 2/12/00 | |
| **Richmond VA** | Everest | 5/23/99 | 12/3/99 | A |
| | MOE | 5/22/99 | 10/1/99 | A |
| **Rio** | FP | 10/31/98 | 10/31/99 | |
| | GC | 10/31/98 | 10/31/99 | |
| | Niagara | 10/31/98 | 10/31/99 | |
| | TBAA | 10/31/98 | 10/31/99 | |
| **Rochester MSC** | Everest | 3/5/99 | 10/1/99 | A |
| | ROF | 3/3/99 | 6/30/99 | |
| **Rotterdam** | AEK | 4/29/99 | 10/28/99 | |
| | Extreme | 4/27/99 | | A |
| | Whales | 12/17/98 | | A |
| **Saint Augustine** | AEK | 4/15/99 | 10/99 | |
| **Saint Louis Arch** | GAW | 3/3/97 | | A |
| | Wolves | 5/15/99 | 5/15/00 | A |
| **Saint Louis SC** | Alaska | 5/4/99 | 9/6/99 | |
| | GBR | 1/99 | 6/99 | |
| **Saint Paul** | Alaska | 6/18/99 | 10/17/99 | |
| **San Antonio** | Alamo | 1/88 | 12/99 | A |
| | Alaska | 5/1/99 | 9/21/99 | |
| | Amazon | 12/15/98 | 6/15/99 | |
| **San Diego RHF** | IOTS | 5/14/99 | 8/31/99 | A |
| | MOE | 5/14/99 | 8/31/99 | S |
| | SupeSpee | 3/1/99 | 2/28/01 | S |
| **San Francisco** | Everest | 6/16/99 | 8/15/99 | |
| | ITD | 6/16/99 | 6/16/00 | |
| **San Jose** | Everest | 4/30/99 | | B |
| | LS | 4/30/99 | | A |
| **San Simeon** | HCBTD | | | A |
| **Sandusky** | Extreme | 5/8/99 | 11/30/99 | |
| **Santa Clara** | Extreme | 5/1/99 | 11/30/99 | A |
| **Sapporo** | ITD | 6/20/98 | 6/20/99 | |
| | SE | 3/1/99 | 8/31/99 | |
| | Trex | 5/22/99 | 11/21/99 | |
| **Seattle Omni** | Amazon | 5/28/99 | 11/15/99 | |
| | EMSH | | | A |
| | Whales | 7/18/97 | 12/31/99 | B |
| **Seattle PSC** | ITD | 3/1/99 | 10/19/99 | |
| | MOE | 3/99 | 12/99 | |
| | Wolves | 6/1/99 | 6/1/01 | A |
| **Sedona** | Everest | 7/1/98 | 9/15/99 | B |
| | Sedona | 3/1/99 | 10/31/99 | A |
| **Seoul** | TR | 4/99 | | |
| **Seville** | Closed | 1/99 | 7/00 | |
| | Everest | | | |
| **Shakopee** | Extreme | 5/8/99 | 9/26/99 | A |
| **Shima** | Discov | 4/10/98 | 3/31/01 | A |
| | VLBP | 1/96 | 12/00 | |
| **Shreveport** | TTL | 11/15/98 | 6/30/99 | |
| **Singapore DC** | E3D | 6/99 | 12/99 | |
| **Singapore SC** | MOE | 5/99 | 11/99 | |
| | Trex | 2/99 | 8/99 | |
| **Sinsheim** | ATSOT | 9/19/97 | | B |
| | HD | 5/15/98 | | A |
| | ITD | 5/15/98 | 5/20/01 | B |
| | L5 | 10/26/96 | 5/20/01 | B |
| | LB | 6/98 | 5/20/01 | S |
| | Trex | 3/18/99 | | |
| | WOC | 2/21/98 | 6/99 | |
| **Sioux Falls** | LS | 6/1/99 | 5/31/00 | |
| **Speyer Dome** | AEK | 2/18/99 | 8/17/99 | A |
| | CV | 7/2/98 | 10/31/99 | A |
| | LS | 11/19/97 | | B |
| | ROF | 8/1/97 | | B |
| **Speyer Imax** | Africa | 9/16/95 | | B |
| | BP | 5/18/95 | 6/30/99 | S |
| | Everest | 4/3/98 | | A |
| | Extreme | 4/2/99 | 4/30/00 | A |
| | GC | 5/19/95 | | B |
| | SupeSpee | 4/2/98 | | E |
| **Spokane** | Trex | 5/99 | 8/99 | A |
| **Stockholm** | Alaska | 3/12/99 | 9/23/99 | B |
| | Amazon | 3/12/99 | 9/23/99 | B |
| | BP | 3/12/99 | 9/23/99 | B |
| | Everest | 3/12/99 | 9/23/99 | B |
| | Extreme | 3/12/99 | 9/23/99 | B |
| | LS | 3/12/99 | 9/23/99 | B |
| **Sudbury** | Africa | | 9/6/99 | S |
| | DIA | 6/18/94 | 9/30/99 | |
| | Everest | 1/20/99 | | |
| | SE | 1/30/98 | 6/30/99 | B |
| | T40 | 1/30/98 | 6/30/99 | S |
| | TR | 6/19/99 | 10/31/99 | |
| | Whales | 4/6/99 | 6/30/99 | S |
| **Sydney** | E3D | 5/20/99 | 5/00 | A |
| | Everest | 3/15/98 | 12/31/00 | |
| | Extreme | 3/25/99 | 9/30/99 | |
| | MOE | 2/1/99 | 2/1/00 | |
| | Trex | 12/3/98 | 11/14/00 | |
| **Syracuse** | Africa | 2/27/99 | 6/25/99 | B |
| | DIA | 1/26/97 | | S |
| | Everest | 2/27/99 | 6/25/99 | E |
| | LS | 2/27/99 | 6/25/99 | A |
| | LS | 6/26/99 | 9/10/99 | B |
| | Speed | 2/28/98 | | S |
| | SupeSpee | 9/1/97 | | S |
| | TTL | 10/15/97 | | S |
| **Taejon Earth** | SI | 7/1/97 | 6/30/99 | A |
| **Taejon MST** | TBAA | 12/31/98 | 12/31/00 | |
| **Taejon Sci** | LB | 7/1/97 | 6/30/99 | |
| **Taichung** | Everest | 7/1/98 | | A |
| | GP | 1/1/99 | 12/31/99 | A |
| | HH | 10/17/97 | 12/31/99 | |
| | Taiwan | 1/1/92 | | B |
| **Taipei AM** | CV | 2/4/97 | 2/4/00 | |
| | MOE | 2/99 | 2/00 | |
| | MTM | 7/19/98 | 7/18/99 | |
| **Taipei MCRC** | Africa | 7/1/98 | 6/1/99 | A |
| | Alaska | 2/1/99 | 1/31/00 | |
| **Tampa MOSI** | Africa | 12/19/97 | 9/30/99 | S |
| | DIS | 12/1/95 | 9/30/99 | S |
| | Everest | 11/20/98 | 9/30/99 | B |
| | LS | 5/28/99 | 11/18/99 | B |
| | SE | 12/1/98 | 9/30/99 | S |
| | TF | 12/1/98 | 9/30/99 | S |
| | Trex | 5/28/99 | 11/18/99 | A |
| | TRF | 3/20/96 | 9/30/99 | S |
| | TTL | 7/1/95 | 9/30/99 | S |
| **Tempe** | Extreme | 6/99 | | |
| | ITD | 10/1/98 | 9/4/99 | S |
| | Trex | 1/14/99 | 7/15/99 | B |
| **Tianjin** | Africa | 1/1/98 | 12/31/00 | |
| **Tijuana** | Everest | 6/5/99 | 1/4/00 | |
| | Trex | 3/6/99 | 9/10/99 | |
| **Tokorozawa** | RFTS | 4/1/97 | 3/31/00 | A |
| **Tokyo IMAX** | Africa | 4/18/98 | | B |
| **Toronto FP** | E3D | 5/19/99 | 12/99 | A |
| | Extreme | 6/11/99 | | |
| **Toronto OP** | Amazon | 5/1/99 | 4/30/00 | |

| Theater | Film | Open | Close | Status |
|---|---|---|---|---|
| | MOE | 1/99 | 12/99 | |
| Toronto OSC | CV | 11/1/97 | 11/1/99 | |
| | Everest | 5/7/99 | | B |
| | SE | 3/6/98 | 3/31/02 | S |
| | Wolves | 5/7/99 | 12/31/99 | A |
| Townsville | TR | 2/1/99 | 7/30/99 | |
| Valencia Spn | BP | 4/17/99 | 4/16/01 | |
| | DIA | 4/17/98 | 4/16/00 | |
| | Speed | 4/21/98 | 6/30/00 | |
| | TR | 3/98 | | |
| | WABOS | 4/17/98 | 4/16/00 | |
| Vancouver CN | Alaska | 6/4/99 | | B |
| | DIS | 10/7/97 | 12/31/99 | |
| | Extreme | 4/9/99 | | A |
| | IOTS | 6/4/99 | 12/31/99 | |
| | ITD | 3/1/97 | 12/31/99 | B |
| | T40 | 6/1/97 | 12/31/99 | B |
| | Trex | 4/9/99 | | B |
| Vancouver SW | CV | 11/7/97 | 11/7/00 | S |
| | Everest | 1/5/99 | 6/30/99 | B |
| | Wolves | 3/12/99 | 11/7/99 | A |
| Vantaa | Alaska | 9/1/98 | 8/31/99 | A |
| Vaughan | E3D | 5/19/99 | 12/99 | A |
| | SE | 12/18/98 | 6/18/99 | |
| | Trex | 2/12/99 | 2/12/00 | |
| Victoria | MOE | 5/11/99 | 12/99 | A |
| | MOF | 10/1/98 | 8/30/99 | B |
| | Whales | 6/26/98 | 8/99 | B |
| Vienna | AEK | 1/8/99 | 7/1/99 | A |
| | BP | 6/17/99 | 6/19/99 | F |
| | DIS | 6/17/99 | 6/19/99 | F |
| | Everest | 1/8/99 | 7/1/99 | E |
| | GC | 4/1/99 | 7/1/99 | B |
| | MOE | 1/8/99 | 7/1/99 | B |
| | Wolves | 4/1/99 | 9/30/99 | A |
| Virginia Beach | EOTS | 4/1/98 | 4/30/01 | |
| | FMHG | 6/16/97 | 6/15/00 | |
| | Imagine | 4/1/98 | 4/30/01 | |
| | ITD | 6/15/96 | 4/30/01 | |
| | LB | 6/96 | 4/01 | B |
| | Trex | 1/8/99 | 4/30/01 | |
| Warner Robins | Flyers | 7/92 | | A |
| | TF | 7/92 | | A |
| Wash NASM | CV | 8/8/96 | | A |
| | Everest | 3/5/98 | 6/99 | E |
| | MTM | 5/21/97 | | B |
| | TF | 7/1/76 | | A |
| | Wildfire | 3/12/99 | 9/12/99 | E |
| | Wolves | 6/1/99 | 12/1/99 | E |
| Wash NMNH | AEK | 5/12/99 | 12/31/00 | A |
| | MOE | 5/99 | 12/99 | |
| Winnipeg | AEK | 7/1/98 | 12/18/99 | |
| | Extreme | 6/99 | | |
| | Wildfire | 3/15/99 | 9/15/99 | A |
| | Wolves | 3/27/99 | 9/15/99 | A |
| Xalapa | Alaska | 3/1/99 | 10/31/99 | A |
| Yellowstone | Everest | 7/15/98 | 9/30/99 | |
| | Wolves | 4/1/99 | 10/1/99 | A |
| | Yell | 5/94 | | A |
| Yunelin Hsien 1 | Alaska | 2/1/99 | 1/31/00 | |
| | MOE | 1/1/99 | 12/31/99 | |
| | Whales | 1/1/99 | 12/31/99 | |
| Zion | Everest | 8/22/98 | 6/30/99 | B |
| | ZC | 4/1/99 | 10/31/99 | A |

# Key to Film Abbreviations

| Film | Title | Year | | Dist |
|---|---|---|---|---|
| AEK | Africa's Elephant Kingdom | 1998 | | IMAX |
| Africa | Africa: the Serengeti | 1994 | | HMNS |
| Alamo | Alamo: The Price of Freedom | 1988 | | MFF |
| Alaska | Alaska: Spirit of the Wild | 1997 | | HMNS |
| Amazon | Amazon | 1997 | | MFF |
| Antarc | Antarctica | 1991 | | MSI |
| ATSOT | Across the Sea of Time | 1995 | 3D | SPC |
| Beavers | Beavers | 1988 | | SLC |
| BP | Blue Planet | 1990 | | IMAX |
| CV | Cosmic Voyage | 1996 | | IMAX |
| DIA | Dream is Alive, The | 1985 | | IMAX |
| DIS | Destiny in Space | 1993 | | IMAX |
| Discov | Discoverers, The | 1993 | | MFF |
| E3D | Encounter in the Third Dimension | 1999 | 3D | nWP |
| EMSH | Eruption of Mount St. Helens | 1980 | | GFC |
| EOTS | Echoes of the Sun | 1990 | 3D/SOL | IMAX |
| Everest | Everest | 1998 | | MFF |
| Extreme | Extreme | 1999 | | IMAX |
| Flyers | Flyers | 1982 | | MFF |
| FMHG | Four Million Houseguests (aka HD) | 1997 | 3D | IMAX |
| FOK | Fires of Kuwait | 1992 | | IMAX |
| FP | Flower Planet | 1994 | | DCI |
| FTM | Freedom to Move, A | 1985 | | IMAX |
| GAW | Great American West | 1996 | | JQH |
| GBR | Great Barrier Reef, The | 1981 | | SMM |
| GC | Grand Canyon: The Hidden Secrets | 1985 | | DCI |
| GP | Greatest Places | 1998 | | SMM |
| HC | Hail Columbia! | 1982 | | IMAX |
| HCBTD | Hearst Castle: Building the Dream | 1996 | 870 | DCI |
| HD | Hidden Dimension (aka FMHG) | 1997 | 3D | IMAX |
| Heart | Heartsong | 1994 | 870 | DW |
| HH | Hidden Hawaii | 1992 | | DCI |
| IA | Island Adventure | 1996 | | G47 |
| Imagine | Imagine | 1994 | 3D | IMAX |
| IOTS | Island of the Sharks | 1999 | | IMAX |
| ITD | Into the Deep | 1994 | 3D | IMAX |
| L5 | L5: First City in Space | 1996 | 3D | IMAX |
| LB | Last Buffalo | 1990 | 3D | IMAX |
| LS | Living Sea | 1994 | | MFF |
| MG | Mountain Gorilla | 1992 | | IMAX |
| MOE | Mysteries of Egypt | 1998 | | DCI |
| MOF | Magic of Flight | 1997 | | MFF |
| MOTM | Mystery of the Maya | 1995 | | SDA |
| MTA | Mark Twain's America | 1998 | 3D | SPC |
| MTM | Mission to Mir | 1997 | | IMAX |
| Niagara | Niagara | 1987 | | DCI |
| OG | Olympic Glory | 1999 | | MEGA |
| OMATS | Old Man and the Sea, The | 1999 | | OEI |
| Ozarks | Ozarks: Legacy and Legend (aka Fiddle) | 1993 | | IMAX |
| PO | Polynesian Odyssey | 1991 | | PCC |
| RFTS | Reach for the Sky | 1993 | | unk |
| ROF | Ring of Fire | 1991 | | SMM |
| RSATM | Rolling Stones At the Max | 1991 | | IMAX |
| SC | Storm Chasers | 1995 | | MFF |
| SE | Special Effects | 1996 | | IMAX |
| Seasons | Seasons | 1987 | | SMM |
| Sedona | Sedona: The Spirit of Wonder | 1998 | 870 | unk |
| ShinSymp | Shinsyu Symphony | 1995 | | SDA |
| SI | Survival Island | 1995 | | IMAX |
| SileSky | Silent Sky | 1977 | | IMAX |
| SOA | Spirit of American | 1999 | 870 | unk |
| SOLOE | Secret of Life on Earth | 1996 | | IMAX |
| Speed | Speed | 1984 | | MFF |
| SupeSpee | Super Speedway | 1997 | | SLC |
| T40 | Titanica (short) | 1992 | | IMAX |
| T90 | Titanica (long) | 1992 | | IMAX |
| Taiwan | Taiwan | 1992 | | unk |
| TBAA | To Be An Astronaut | 1992 | 870 | DCI |
| TF | To Fly! | 1976 | | MFF |
| TR | Thrill Ride | 1997 | | SPC |
| Trex | T-Rex: Back to the Cretaceous | 1998 | 3D | IMAX |
| TRF | Tropical Rain Forest | 1992 | | SMM |
| TTL | To The Limit | 1989 | | MFF |
| Urushi | Urushi | 1996 | | GOTO |
| VLBP | Viva La Blanca Paloma | 1994 | | DTI |
| WABOS | We Are Born of Stars | 1985 | 3D | IMAX |
| WATE | Wild Australia: The Edge | 1997 | | BFI |
| Whales | Whales | 1997 | | DCI |
| Wildfire | Wildfire: Feel the Heat | 1999 | | PCI |
| WOC | Wings of Courage | 1994 | 3D | SPC |
| Wolves | Wolves | 1999 | | PCI |
| Yell | Yellowstone | 1994 | | DCI |
| ZC | Zion Canyon | 1994 | | WCPI |

# June 1999 Bookings Count

| # | Film | # | Film | # | Film | # | Film | # | Film |
|---|---|---|---|---|---|---|---|---|---|
| 51 | Everest | 12 | Wolves | 5 | LB | 2 | HH | 1 | Heart |
| 50 | Trex | 11 | Amazon | 5 | WOC | 2 | Imagine | 1 | MG |
| 45 | MOE | 11 | DIA | 4 | MTA | 2 | MOTM | 1 | Ozarks |
| 33 | Extreme | 11 | DIS | 4 | SI | 2 | Niagara | 1 | PO |
| 32 | ITD | 11 | GC | 4 | SOLOE | 2 | OMATS | 1 | RFTS |
| 28 | AEK | 9 | ATSOT | 4 | T40 | 2 | T90 | 1 | Seasons |
| 24 | E3D | 9 | L5 | 4 | TF | 1 | Alamo | 1 | Sedona |
| 23 | Alaska | 8 | GP | 4 | Yell | 1 | Discov | 1 | ShinSymp |
| 23 | TR | 8 | OG | 3 | HD | 1 | EOTS | 1 | SileSky |
| 22 | LS | 8 | ROF | 3 | IA | 1 | Flyers | 1 | SOA |
| 19 | Whales | 7 | RSATM | 3 | SC | 1 | FMHG | 1 | Taiwan |
| 17 | MTM | 7 | Wildfire | 3 | Speed | 1 | FOK | 1 | Urushi |
| 15 | Africa | 6 | Beavers | 3 | TRF | 1 | FTM | 1 | VLBP |
| 13 | CV | 6 | IOTS | 3 | WABOS | 1 | GAW | 1 | WATE |
| 12 | BP | 6 | MOF | 2 | Antarc | 1 | GBR | 1 | ZC |
| 12 | SE | 6 | TBAA | 2 | EMSH | 1 | HC | | |
| 12 | SupeSpee | 6 | TTL | 2 | FP | 1 | HCBTD | | |

# Directory of Organizations Mentioned in this Issue of MaxImage!

Distributors' abbreviations are listed in **bold.**

20th Century-Fox
10201 W. Pico Blvd., Bldg 88, Rm 219
Los Angeles, CA 90035 USA
Tel: 310-369-4979
Fax: 310-369-1023

Academy of Television Arts and Sciences
5230 Lankershim Blvd.
North Hollywood, CA 91601 USA
Tel: 818 754 2800
Fax: 818 761 2827
http://www.emmys.org/

Alaska Theater Ventures, LLC
110 W. Mariposa
San Clemente, CA 92672 USA
Tel: 949-492-0958
Fax: 919-498-5518

BBC Large Format Films
BBC White City, 201 Wood Lane
London, W12 7TS ENGLAND, UK
Tel: +44-181-752-4406
Fax: +44-181-752-6555

Big Screen Entertainment, LLC
555 Madison Ave, 8th Floor
New York, NY 10022 USA
Tel: 212-833-6790
Fax: 212-833-6421

British Film Institute
21 Stephen Street
London, W1P 1PL ENGLAND, UK
Tel: +44-171-815-1326
Fax: +44-171-815-1378
http://www.bfi.org.uk/

Buena Vista Pictures Distribution
3900 W. Alameda Ave, 28th floor
Burbank, CA 91521-1293 USA
Tel: 818-560-6200

California Science Center
700 State Drive
Los Angeles, CA 90037-1210 USA
Tel: 213-744-7400
Fax: 213-744-2034
http://www.casciencectr.org/

Cape Verde Explorations, Ltd.
6825 Cottingham Lane
Centreville, VA 22020 USA
Tel: 703-830-2986
Fax: 703-830-5033

Christie, Inc.
10550 Camden Drive
Cypress, CA 90630 USA
Tel: 714-229-1440
Fax: 714-229-7128
http://www.christieinc.com

Cinemark USA, Inc.
3900 Dallas Parkway South, Suite 500
Plano, TX 75093 USA
Tel: 972-665-1000
http://www.cinemark.com/

Cinesite
1017 North Las Palmas Avenue, Ste 300
Hollywood, CA 90038 USA
Tel: 213-468-4400
Fax: 213-468-4404

Consolidated Film Industries
959 North Seward Street
Hollywood, CA 90038 USA
Tel: 213-960-7200
Fax: 213-962-8746
http://www.cfi-hollywood.com

COSI Columbus
280 East Broad Street
Columbus, OH 43215-3704 USA
Tel: 614-228-2674
Fax: 614-228-6363
http://cosi.org/

Dave & Buster's, Inc.
2481 A Manana
Dallas, TX 75220 USA
Tel: 214-357-9588
Fax: 214-350-0941
http://www.daveandbusters.com

Dentsu Tec, Inc. **DTI**
3-8-5, Tsukiji, Chuo-ku
Tokyo, 104-8414 JAPAN
Tel: +81-3-5551-9381
Fax: +81-3-5551-9356

Destination Cinema, Inc. **DCI**
4155 Harrison Boulevard, Ste 210
Ogden, UT 84403 USA
Tel: 801-392-2001
Fax: 801-392-6703
http://www.destinationcinema.com

Discovery Channel Pictures
7700 Wisconsin Avenue
Bethesda, MD 20814-1999 USA
Tel: 301-986-1999
Fax: 301-986-4824
http://www.discovery.com/

DKP/70 MM Inc.
8649 Hayden Place
Culver City, CA 90232-2901 USA
Tel: 310-204-0632
Fax: 310-204-3765

Dover Films, Inc.
3939 Landmark Street
Culver City, CA 90232 USA
Tel: 310-558-0150

Dover Films, Ltd.
Pinewood Studios
Pinewood Road
Iver Heath, Bucks SL0 0NH ENGLAND, UK
Tel: +44-1753 651 251
Fax: +44-1753 655 216

Eastman Kodak Company
6700 Santa Monica Boulevard
Hollywood, CA 90038-1203 USA
Tel: 213-464-613l
Fax: 213-464-5886

Euromax
c/o NMPFT, Pictureville
Bradford, West Yorkshire BD1 1NQ ENGLAND, UK
Tel: +44-1-274-770-199
Fax: +44-1-274-770-199

Film Journal International
244 W 49th St, Suite 200
New York, NY 10019 USA
Tel: 212-246-6460
Fax: 212-265-6428

Fleischmann Planetarium
University of Nevada
Mail Stop 272
Reno, NV 89557-0010 USA
Tel: 775-784-4812
Fax: 775-784-4822
http://www.scs.unr.edu/planet/

FPC Inc,
6677 Santa Monica Blvd
Hollywood, CA 90038 USA
Tel: 323-468-5774
Fax: 323-486-5771

Giant Screen Sports **GSS**
815 W. Van Buren, Suite 305
Chicago, IL 60607 USA
Tel: 312-243-9740
Fax: 312-243-9739

Giant Screen Theater Association
100 Ramsey Lake Road
Sudbury, ON P3E 5S9 CANADA
Tel: 705-523-8146
Fax: 705-523-9844
http://www.giantscreentheater.com

Goto Optical Manufacturing Co. **GOTO**
4-16 Yazaki-cho
Fuchu-shi
Tokyo, 183 JAPAN
Tel: +81-423-62 5311
Fax: +81-423-61 9571

Graphic Films Corporation **GFC**
3341 Cahuenga Boulevard West
Hollywood, CA 90068 USA
Tel: 323-851-4100
Fax: 323-851-4103

Groupe 47 **G47**
42 ave de Bourbon, St. Gilles les Bain
Ile de la Reunion, 97434 FRANCE
Tel: +262 24 48 93
Fax: +262 24 49 99

Heliograph Productions
4/26 Brigantine Street
Byron Bay, NSW 2481 AUSTRALIA
Tel: +61- 2-6680-8877
Fax: +61- 2-6680-8250
http://www.helio.com.au/index.html

Hollywood Reporter
5055 Wilshire Boulevard, 6th Floor
Los Angeles, CA 90036-4396 USA
Tel: 323-525-2000
Fax: 323-525-2377
http://www.hollywoodreporter.com/

Houston Museum of Natural Science **HMNS**
1 Hermann Circle Drive
Houston, TX 77030-1799 USA
Tel: 713-639-4725
Fax: 713-523-4125
http://www.hmns.org/

Ideal Entertainment
8787 Shoreham Drive 602
Los Angeles, CA 90069 USA
Tel: 323-939-3399
Fax: 323-939-3009

Imagica USA, Inc.
5320 McConnell Avenue
Los Angeles, CA 90066-7026 USA
Tel: 310-305-8081
Fax: 310-305-7563

Imagine If
429 Swan Street
Richmond, VIC 3121 AUSTRALIA
Tel: +61-3-9429-5233
Fax: +61-3-9429-3300

Imax Corporation **IMAX**
2525 Speakman Drive
Mississauga, ON L5K 1B1 CANADA
Tel: 905-403-6500
Fax: 905-403-6450
http://www.imax.com/

Imax Space Ltd.
45 Charles Street East, Ste 402
Toronto, ON M4Y 1S2 CANADA
Tel: 416-960-4434

Iwerks Entertainment **IWRK**
4540 West Valerio Street
Burbank, CA 91505-1046 USA
Tel: 818-841-7766
Fax: 818-841-7847
http://www.iwerks.com/

JQH Film Entertainment, Inc. **JQH**
515 Post Oak Boulevard, Suite 225
Houston, TX 77005 USA
Tel: 713-960-1293
Fax: 713-960-1450

Kirby Science Discovery Center
PO Box 984
Sioux Falls, SD 57101-0984 USA
Tel: 605-367-7397
Fax: 605-367-7399

L-Squared Entertainment
530 Wilshire Blvd, Ste 501
Santa Monica, CA 90401 USA
Tel: 310-587-2100
Fax: 310-587-2121

Large Format Cinema Association
8436 Colonial Drive
Stockton, CA 95209-2319 USA
Tel: 209-477-2726
Fax: 209-951-8113
http://lfca.org

Laser Images, Inc.
6911 Hayvenhurst Avenue
Van Nuys, CA 91406 USA
Tel: 818-997-6611
Fax: 818-787-7952
http://www.laserium.com

Lester Novros Scholorship Fund
c/o School of Cinema/Television
University of Southern California
Los Angeles, CA 90089-2211 USA

MacGillivray Freeman Films, Inc. **MFF**
P.O. Box 205
2470 South Coast Highway
Laguna Beach, CA 92652 USA
Tel: 949-494-1055
Fax: 949-494-2079
http://www.macfreefilms.com/home.html

MacLeod Productions
502 10th Street
Santa Monica, CA 90402 USA
Tel: 310-395-4739
Fax: 310-452-2007

Maloka Interactive and Science Center
Cra 68D, Calle 43A, Ciudad Salitre
Santafé de Bogotá, COLOMBIA
Tel: +57-1-221-0111
Fax: +57-1-221-6950
http://www.maloka.org/

Mandalay Media Arts
10635 Santa Monica Boulevard, Ste 125
Los Angeles, CA 90025 USA
Tel: 310-441-2590
Fax: 310-441-2595

Master's Workshop
306 Rexdale Boulevard, Suite 7
Toronto, ON M9W 1R6 CANADA
Tel: 416-741-1312
Fax: 416-741-1894

MegaSystems, Inc. **MEGA**
435 Devon Park Drive, 500 Bldg.
Wayne, PA 19087 USA
Tel: 610-225-7200
Fax: 610-293-3253

Metreon
150 4th Street
San Francisco, CA 94103 USA

Michael Stearns Productions
1200 Calle Luna
Santa Fe, NM 87501 USA

Miramax Films
375 Greenwich Street
New York, NY 10013 USA
Tel: 212-941-3800
Fax: 212 941 3949
http://www.miramax.com

MR-Film
Auhofstrasse 70
Vienna, A-1130 AUSTRIA
Tel: +43-1-876-8715
Fax: +43-1-876-871510

Multi Image Productions, Inc.
8849 Complex Drive
San Diego, CA 92123-1403 USA
Tel: 619-560-8383
Fax: 619-560-8465

Museum of Science and Industry **MSI**
57th Street and Lake Shore Drive
Chicago, IL 60637-2093 USA
Tel: 773-684-1414
Fax: 773-684-5678
http://www.msichicago.org/

National Amusements, Inc.
200 Elm Street
Dedham, MA 02026-4536 USA
Tel: 781-461-1600

National Film Board of Canada **NFBC**
3155 Cote de Liesse Road
St. Laurent, QC H4N 2N4 CANADA
Tel: 514-283-9441
Fax: 514-496-1895
http://www.nfb.ca

National Geographic Society
1145 17th Street, NW
Washington, DC 20036 USA
Tel: 202-857-7000

National Geographic Theater, Grand Canyon
Highway 64, Box 1397
Tusayan, AZ 86023-1937 USA
Tel: 520-638-2203
Fax: 520-838-2807
http://www.imaxtheatre.com/grandcanyon

National Science Foundation
4201 Wilson Blvd.
Arlington, VA 22230 USA
Tel: 703-306-1234
http://www.nsf.gov

Northern Sun Productions
8271 Melrose Avenue, Suite 200
Los Angeles, CA 90046 USA
Tel: 323-655-0593
Fax: 323-655-7302

nWave Pictures
15060 Ventura Boulevard, Suite 400
Sherman Oaks, CA 91403-2402 USA
Tel: 818-501-7643
Fax: 818-501-6558
http://www.nwave.com

nWave Pictures Distribution **nWP**
34 E. Putnam Ave, Suite 103
Greenwich, CT 06830 USA
Tel: 203-661-5678
Fax: 203-661-5556

Ogden Entertainment, Inc. **OEI**
2 Pennsylvania Plaza, 25th floor
New York, NY 10121 USA
Tel: 212-868-6000
Fax: 212-868-5714

Ogden Entertainment, Inc.
360B Rachel Street
Montreal, QC H2W 1E9 CANADA
Tel: 514-286-2622
Fax: 514-586-2633

Primesco Communications, Inc. **PCI**
1200 McGill College, Suite 2210
Montreal, QC H3B 4G7 CANADA
Tel: 514-874-9551
Fax: 514-874-9068

Principal Media Group
Picture House
65 Hopton Street, Bankside
London, SE1 9LR ENGLAND, UK
Tel: +44-171-928-9882
Fax: +44-171-928-9886
http://www.principalmedia.com/

Reuben H. Fleet Science Center
1875 El Prado, Balboa Park
P.O. Box 33303
San Diego, CA 92103-3303 USA
Tel: 619-238-1233
Fax: 619-231-8971
http://www.rhfleet.org/

Rigaud Production
19 rue de L'Eglise
Puteaux, 92800 FRANCE
Tel: +33-1 40 99 12 18
Fax: +33-1 40 99 13 11

RPG Productions, Inc.
400 South Victory Boulevard, Ste 201
Burbank, CA 91502 USA
Tel: 818-848-0240
Fax: 818-848-2846

Sathe and Associates
5821 Cedar Lake Road
Minneapolis, MN 55416 USA
Tel: 612-546-2100
Fax: 612-546-6930
http://www.sathe.com

Science City at Union Station
2300 Main Street, Suite 130
Kansas City, MO 64108-2415 USA
Tel: 816-460-2222
Fax: 816-460-2260
http://www.sciencecity.com

Science Museum of Minnesota **SMM**
101 East 5th Street, Suite 1901
Saint Paul, MN 55101 USA
Tel: 651-221-4504
Fax: 651-221-9433
http://www.smm.org/

Science North
100 Ramsey Lake Road
Sudbury, ON P3E 5S9 CANADA
Tel: 705-522-3701
Fax: 705-522-4954
http://www.sciencenorth.on.ca/

SDA Panorama **SDA**
465 McGill, 9th floor
Montreal, QC H2Y 4A6 CANADA
Tel: 514-844-1761
Fax: 514-985-4459

Sensible Systems, Inc. **SSI**
11-8 Sarugakucho, Apt. 401
Shibuya-Ku
Tokyo, 150 JAPAN
Tel: +81-3-3770-0221
Fax: +81-3-3770-0233

Showscan Entertainment Inc.
3939 Landmark Street
Culver City, CA 90232-2315 USA
Tel: 310-558-0150
Fax: 310-559-7984
www.schowscan.comhttp://www.schowscan.com

Sirius Films
Gammel Kongevej 10
Copenhagen, DK-1610 DENMARK
Tel: +45-3311-7060
Fax: +45-3314-2888

SK Films, Inc. **SKF**
264-B Adelaine Street East
Toronto, ON M5A 1N1 CANADA
Tel: 416-363-1411
Fax: 416-363-1428

Sky High Entertainment, Inc. **SHE**
840 Begin Street
Quebec, QC G1S 4R1 CANADA
Tel: 418-682-1443
Fax: 418-687-5455

Skywalker Sound
5858 Lucas Valley Road
Nicasio, CA 94946 USA
Tel: 415-662-1353
Fax: 415-662-2429

Society of Motion Picture and Television Engineers
595 W. Hartsdale Ave.
White Plains, NY 10607-1824 USA
Tel: 914 761-1100
914 761-1100
Fax: 914 761-3115
http://www.smpte.org/

Sony Pictures Classics, Large Format **SPC**
550 Madison Avenue, 8th Floor
New York, NY 10022 USA
Tel: 212-833-8391

# Directory, cont'd

Fax: 212-833-8570

Sony Theaters Lincoln Square
1998 Broadway
NewYork, NY 10023 USA
Tel: 212-336-5000
Fax: 212-833-6283
http://www.theatres.sre.sony.com/imax/

Soundelux Showorks
6001 Vineland Road, Suite 117
Orlando, FL 32819 USA
Tel: 407-345-1555
http://www.soundelux.com/showorks/

Stephen Low Company **SLC**
795 Carson, Suite 6
Dorval, QC H9S 1L7 CANADA
Tel: 514-633-6036
Fax: 514-633-6035

Summerhays Films, Inc.
13234 Polvera Avenue
San Diego, CA 92128 USA
Tel: 619-674-6000
Fax: 619-674-6006

Super 70 Entertainment, Inc.
17885 133rd Way
Jupiter, FL 33478 USA
Tel: 305-663-9339
Fax: 305-575-1069

Swell Productions
4047 Farmdale Ave.
Studio City, CA 91604 USA
Tel: 818-985-0721
Fax: 818-985-8946

Swiss Museum of Transport and Communication
Lidostrasse 5
Lucerne, CH-6006 SWITZERLAND
Tel: +41-41-370-4444
Fax: +41-41-370-6168
http://www.imax.ch/

TAARNA Studios
305 del la Commune West
Montreal, QC H2Y 2E1 CANADA
Tel: 514-844-8448
Fax: 514-811-8844

Thorburn Associates
2867 Grove Way, P.O. Box 20399
Castro Valley, CA 94546 USA
Tel: 510-886-7826
Fax: 510-886-7828
http://www.ta-inc.com/index.html

Total Big Screen Distribution Pty Ltd.
119 Evans Street, Rozelle
Sydney, NSW 2039 AUSTRALIA
Tel: +61-2-9555-9466
Fax: +61-2-9555-7979

Trocadero, PLC
1 Picadilly Circus
London, W1V 7DD ENGLAND, UK
Tel: +44-1-71-434-0030
Fax: +44-1-71-434-1413

United Cinemas International, Ltd.
Lee House, 90 Great Bridgewater Street
Manchester, M1 5EW ENGLAND, UK
Tel: +44-1635-569302
Fax: +44-1635-509298
http://www.uci-cinemas.co.uk/index.html

Variety
5700 Wilshire Blvd, Suite 120
Los Angeles, CA 90036 USA
Tel: 213 857 6600
Fax: 213 857 0494
http://www.variety.com/

Vista Collaborative Arts, Inc.
896 Cambie Street, Ste 304
Vancouver, BC V6B 2P6 CANADA
Tel: 604-602-6089
Fax: 604-602-6069

Walt Disney Pictures
500 S. Buena Vista St
Burbank, CA 91521 USA
Tel: 818-560-2039

Warner Village Cinemas
79 Wells Street
London, W1P 3RD ENGLAND, UK
Tel: +44-171-465-4090
Fax: +44-171-465-4919

Westmorland Film Ltd.
Westmorland Place
Orton, Penrith CA10 3SB ENGLAND, UK
Tel: +44-1539-624511
Fax: +44-1539-624928

Wire Frame Films. Ltd.
110 Spadina Ave, Suite 801
Toronto, ON M5V 2K4 CANADA
Tel: 416-364-8211
Fax: 416-364-5512

World Cinemax Productions, Inc. **WCPI**
130 North Butte Street, Suite A
Willows, CA 95988 USA
Tel: 530-934-8827
Fax: 530-934-3061

Xaos, Inc.
444 De Haro Street, Ste 211
San Francisco, CA 94107 USA
Tel: 415-558-9267
Fax: 415-558-9160

Yahoo! Inc.
3420 Central Expressway
Santa Clara, CA 95051 USA
Tel: 408-731-3300
Fax: 408-731-3301
www.yahoo.comhttp://www.yahoo.com

# Classifieds

**POSITIONS SOUGHT**

**Sales/Marketing Coordinator**

Sales/marketing team player who is versatile, creative, and ambitious, seeks an impact position.

Currently employed in Western Canada with an IMAX affiliate theater. Uphold highly effective communication and organizational skills in conjunction with employer's diverse educational and entertainment mandate. Also an active community-minded person with progressive skills and employment background.

More than willing to relocate to the U.S.A. or other international locations with relatively short notice. Aspire to make a significant contribution to the Large Format motion picture sector.

To obtain a copy of my resume and references, please contact Jeff Tulloch, 306-791-7949, or e-mail jefftulloch@hotmail.com at your earliest convenience.

**Producer, Director, Writer**

An experienced producer, director, and writer seeks a position on a large-format film or theater project. Please contact Shimpei Kitamura for a copy of my resume. 310-260-1029, fax 310-458-5310. E-mail shimpei@earthlink.net.

**Marketing Pro**

Veteran marketing, PR, corporate sponsorship-oriented professional (20+ years entertainment experience), has worked in LF, special venue, and LBE industry for the past seven years.

Fully capable of planning, writing, and executing a wide variety of programs and campaigns to generate "brand name awareness" and worldwide marketing visibility. Substantial industry contacts and media savvy. Can hit the ground running. Team player. Invaluable and dedicated company asset.

Southern California based. References provided. Available immediately for full-time position. Please contact Bob Mazza (310) 659-1701.

**POSITION OPENINGS**

**Multiple Positions, Chicago, IL**

**Giant Screen Sports**, a Chicago-based film production and distribution company, is seeking experienced candidates for various production, distribution, and marketing positions. The company currently has two films slated for release next year, *Michael Jordan to the Max* and *The World's Game*, as well as a few other film projects in development. If interested, please mail or fax a cover letter and resume to:

Giant Screen Sports
815 W. Van Buren, Suite 305
Chicago, IL 60607
312-243-9740
Fax: 312-243-9739

**Theater Programs Manager, Denver, CO**

The **Denver Museum of Natural History** is seeking a **Theater Programs Manager**. This position has the responsibility for operations of the IMAX Theater and Planetarium, as well as audio-visual services for the entire Museum. Candidates for the position must have a bachelor's degree in science, engineering, education, astronomy, business administration or equivalent experience; at least three years of management experience; technical understanding of operations of a large format film theater and planetarium; and, a creative and innovative mind to blend education, the theater media, and scientific information. Necessary skills include: leadership; organization; communication orally, in written form, and through programs; demonstrated ability to work in a team atmosphere; working knowledge of the principles and procedures of budgeting and planning; and the ability to manage projects. Supervisory responsibilities of this position include Planetarium Production Team Coordinator, Technical Operations Team Coordinator, Event Services Team Coordinator, IMAX Theater Team Coordinator, Theater Programs Coordinator, and indirect supervision of volunteers and other staff.

The Denver Museum of Natural History is entering into a large, new Space Science Initiative which will include the entire renovation and upgrade of the Planetarium Theater, and the development of new and creative shows as a part of a larger Space Science Visitor Experience. This initiative is in its early stages, and will have phased openings in 2001 and 2002. This $20 million project offers a great opportunity for the right candidate to take part in many new partnerships and program development to launch this Museum into the next century.

Applicants for either position should send resume and salary requirements to:

Denver Museum of Natural History
Personnel Department
2001 Colorado Boulevard
Denver, CO 80205
Please, no telephone calls.

**Multiple positions, multiple locations, U.S.**

Share in creating the IMAX Experience! Regal Cinemas, Inc., is expanding into the large format industry and is building ten theaters. We are looking for General Managers, Group Sales Managers, and Managers of Projection Operations. If you have a winning attitude and are seeking an exciting career in the large format industry with the world's largest theater chain, send your resume to us TODAY!

Attn: Director of IMAX Operations
Regal Cinemas - IMAX
7132 Commercial Park Dr.
Knoxville, TN 37918
423-922-1123, ext 410
Fax: 423/925-9636
Regalimax@regalcinemas.com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# SHORTS

## TiLE Large Format Evening

*Reported by Arabella Cecil in London.*

On May 11, London's **Pepsi IMAX Theater** in the Trocadero packed in delegates from the Trends in Leisure Entertainment (TiLE) conference for an evening of discussion and exhibition of LF films. Visitors came from all over Europe to hear the panels discuss key topics including *Making Exhibition Work* and *The Future of Large Format Film.* Organized by Euromax, the European association of LF theaters, and the Trocadero, in association with LFCA, the evening, was completely sold out.

**Cheryl Jones** of **Discovery Channel Pictures** stated that the company's aim, following the successful releases of ***Africa's Elephant Kingdom*** and ***Wildfire: Feel the Heat*** during the last 12 months, is to continue to focus on non-fiction live action edutainment. With the unique ability to launch a program worldwide across multiple media and market it effectively, Discovery sees its future in out-of-home entertainment, including motion simulation projects with **Iwerks Entertainment**.

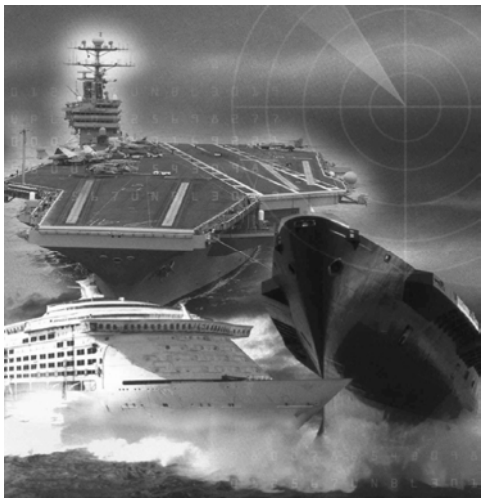
**Janet Wilson** of **Euromax** offered some insights into the economics of LF theaters in Europe, where the average royalty to distributors is US$0.80 per person. Launching a film typically costs a theater between $80,000 and $100,000 in print, versioning, and marketing costs, and average admission price is around $7.00, on 300,000 ticket sales a year.

**Peter Hauri**, of the **Swiss Museum of Transport** in Lucerne, raised many laughs with his highly innovative marketing campaigns, which have been extremely effective. Open for three years now, the theater receives 500,000 visitors a year, in a town whose population is just 50,000.

Works in progress included the first test footage for the **BBC**'s ***The Human Body*** LF film and **Principal Film Company**'s collaboration with **Peter Parks** on ***Bugs***. **Dominique Rigaud** of **Rigaud Production** screened the ridefilm version of ***Patrouille de France***, and **Steen Iversen** showed more of **Sirius Film**'s 35mm digitally enhanced commercials transfers. Iwerks' **Chuck Goldwater** introduced ***Encounter in the Third Dimension*** and said that the company's next collaboration with **nWave Pictures**, ***Alien Adventure***, was hot on its tail.

## *Great Ships* in pre-production

An LF film about three of the world's largest ships – an aircraft carrier, a giant cruise ship, and a supertanker – is being readied for shooting and a summer 2000 release. ***The Great Ships*** will be directed by **Fred Ashman** and produced by his production company, **Multi Image Productions** of San Diego, CA. According to Ashman, the film will be fact-based but with fictional elements, and will star some well-known Hollywood actors. Principal photography is set to begin in August.



**Alaska Theater Ventures**, which operates an 8/70 theater in Anchorage, AK, has signed a preliminary agreement to premiere the film.

## *Everest* video is best seller

Since being released to video stores at the end of March, the home-video version of ***Everest*** has sold more than 200,000 copies, setting a record for videos of LF films.

The tape of the **MacGillivray Freeman** film is being distributed by **Miramax** under a deal that the companies struck late last year. (*See The Biz, MaxImage! December 1998.*)

According to the Video Software Dealers association, the US$19.95 tape grossed over $600,000 in its first five weeks. In the year prior to the Miramax release, about 20,000 copies of the video were sold in LF theater gift shops.

A DVD release that will include footage of the production process is being prepared for a summer release.

## GSTA news online

Information about the 1999 annual conference of the **Giant Screen Theater Association** is available on the organization's Web site: www.giantscreentheater.com, along with other news. The printed version of the conference registration package was mailed in May. Registration forms for the conference cannot be submitted via the Web site, although entries for new films, films in progress, films in development, the film festival, and the technical sessions *must* be submitted electronically.

A detailed job description for the position of executive director has also been posted to the site, under "Career Corner." The search for the position is being conducted by Sathe and Associates of Minneapolis, MN.

## Dover launches British branch

Los Angeles-based **Dover Films, Inc.**, formed last year by former Showscan executive **Peter Henton** (*see The Biz, MaxImage! October 1998*), has established Dover Films, Ltd., in London. The new company will develop and produce LF film projects, including "LF versions of more traditional entertainment products, including musicals, plays, and movies." According to a Dover press release, four such projects are currently in development.

Henton has formed a strategic alliance with **The Great Entertainment Group**, a management company serving the film and entertainment industries whose principals, Malcolm Cockren, John Chambers, Michael Nunn, and Simon Baxter, are well-known for their experience in entertainment management. Dover Films, Ltd., will be located at The Great Entertainment Group's offices at the Pinewood Studios.